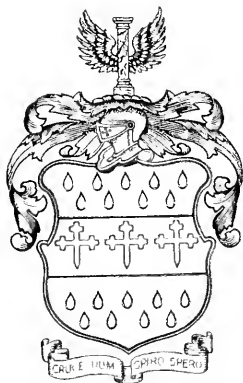


# CARMINA YALENSIA



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# CARMINA YALENSIA:

A COMPLETE AND ACCURATE COLLECTION OF

## YALE COLLEGE SONGS

WITH

## PIANO ACCOMPANIMENT

COMPILED AND ARRANGED BY

FERD. V. D. GARRETSON, *comp.*



NEW YORK :

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Mar  
1948  
G23

TO

MY CLASSMATES, THE CLASS OF '66,

AND TO

THE ALUMNI OF YALE,

THIS VOLUME IS MOST RESPECTFULLY INSCRIBED

BY THE AUTHOR.

3658

Mar  
21 1947

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# PREFACE.

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THE design of this volume of YALE SONGS is to supply a manifest deficiency in the compilations of the College.

The stranger who has been amused and entertained by the gusto with which our songs are sung, has naturally wished to procure a collection of them ; but his inquiries have hitherto been in vain, as many of the tunes now, for the first time, presented to the public, had never been written or arranged, but simply sung traditionally on the jolly occasions and festivals of college life.

The editor having gleaned the most popular, and those embodying the Yale spirit, words and customs, takes pleasure in presenting them to the musical world.

In this connection the Editor would make acknowledgements to different members of the college for the readiness with which they have rendered invaluable assistance in the collection of materials for this volume, and especially to Mr. CHAS. S. ELLIOT, of the class of '67, who has had immediate supervision in the arrangement of much of the music.

FERD. V. D. GARRETSON.

YALE THEOLOGICAL SEMINARY,

June 1, 1867.

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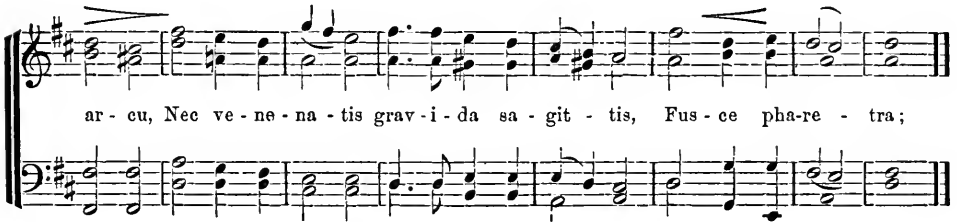
# CARMINA YALENSIA.

## INTEGER VITÆ.

Lib. I. Ode XXII, Q Horatii Flacci.



1. In - te - ger vi - tæ seel - e - ris - que pu - rus Non e - get, Mau - ris jac - u - lis, nec



ar - cu, Nec ve - ne - na - tis grav - i - da sa - git - tis, Fus - ce pha - re - tra ;

2 Sive per Syrtes iter æstuosas,  
Sive facturus per inhospitalem  
Caucasum, vel quæ loca fabulosus  
Lambit Hydaspes,

4 Namque me silva lupus in Sabina,  
Dum meam canto Lalagen, et ultra  
Terminum curis vagor expeditus,  
Fugit inermem :

4 Quale portentum neque militaris  
Daunias latis alit æsculetis,

Nec Jubbæ tellus generat, leonum  
Arida nutrit.

5 Pone me, pigris ubi nulla campis  
Arbor æstiva recreatur aura,  
Quod latus mundi nebulæ malusque  
Jupiter urget.

6 Pone sub curru nimium propinqui  
Solis, in terra domibus negata ;  
Dulce ridentem Lalagen amabo  
Dulce loquentem.

*Allegretto scherzando.*

1. Yale College is a jol-ly home; Swe - de-le-we-dum-bum, We love it still, where -

*p*

DUET.

'er we roam, Swe - delewe - dumbum *mf* The ve-ry songs we used to sing, Swedelewetchu-

hi - ra - sa, 'Mid memory's ech - oes long shall ring, Swe-delewe - dumbum

*f*

CHORUS.

FIRST AND SECOND TENOR.

*f* Li - to - ri - a! Li - to - ri - a! Swe-de-lewetchuhirasa! Li-to - ri-a! Li-to - ri-a! Swedelewedumbum.

FIRST AND SECOND BASS.

- 2 As Freshmen first we come to Yale:  
Examinations make us pale.  
But when we reach our Senior year,  
Of such things we have lost our fear.

*Chorus.*

- 3 As Sophomores we have a task—  
'Tis best performed with torch and mask—  
For Euclid dead the Students weep,  
And bury him while Tutors sleep.

*Chorus.*

- 4 In Junior Year we study French;  
Roberti pleads to an empty bench.  
When college life begins to swoon,  
It drinks new life from the Wooden Spoon.

*Chorus.*

- 5 As Seniors we all take our ease,  
We smoke our pipes and sing our glees.  
The saddest tale we have to tell,  
Is when we bid our friends farewell!

*Chorus.*

- 6 And then into the world we come:  
We've made good friends and studied some.  
And till the Sun and Moon shall pale  
We'll love and reverence Mother Yale.

*Chorus.*

## WOODEN SPOON SONG.

BY JOHN E. KIMBALL, '58.

AIR—"Litoria."

- 1 Let bards in strains of triumph sing,  
The glories of the Battle-King,  
Our homage claims that *valiant* Jun'—  
The Hero of the Wooden Spoon.

*Chorus*—Litoria! Litoria!

- 2 Let laurels deck the titled sage,  
And greener grow from age to age,  
To fade before that *sapient* Jun'—  
The Hero of the Wooden Spoon.

*Chorus.*

- 3 Let knights their hostile lances break,  
And dare it for their ladies' sake,  
But quail before that *gallant* Jun'—  
The Hero of the Wooden Spoon.

*Chorus.*

- 4 Then wreath the ivy, swell the song,  
Ring out the chorus loud and long,  
With *three times three* for that *brave* Jun'—  
The Hero of the Wooden Spoon.

## OLD YALE.

BY J. K. LOMBARD, '54.

AIR—"The Brave Old Oak."

- 1 A song for old Yale, for brave old Yale,  
Who hath stood in her glory long—  
Here's honor and fame to her reverend name  
And the mem'ries that round it throng.  
There's a thrill in the word that the heart hath  
stirred,

Though breathed in a maiden's sigh,  
But as wild, on the gale rings the rally of  
'Yale,'

And stern, as a battle-cry.  
Then sing to old Yale, to brave old Yale,  
Who stands in her pride alone,  
And still flourish she, like a hale green tree,  
When a thousand years have flown.

- 2 In the days of old, when our father's bold  
To the hills and the forests came—  
At their altar-fires kindled high desires  
In a pure and holy flame.  
'Mid the towering wood like a stripling stood,  
Now so hearty and strong and hale,  
Where for ages shall stand as the pride of the  
land,

And guardian of liberty,—Yale.  
Then sing to old Yale, to brave old Yale,  
Who stands in her pride alone,  
And still flourish she, like a hale green tree,  
When a thousand years have flown.

- 3 In the soft Southern clime and the Arctic  
rime,  
By river and valley and dell,  
Where wanderers roam and man finds a  
home,  
There her myriad offspring dwell;  
And the chorus of praise which together they  
raise

Comes sounding from mountain and vale—  
"Till life's sun is set we will never forget  
But honor and cherish old Yale."  
Then sing to old Yale, to brave old Yale,  
Who stands in her pride alone,  
And still flourish she, like a hale green tree,  
When a thousand years have flown.

## ALMA MATER.

SOLO. *Allegretto.*

1. Al - ma Ma - ter! Al - ma Ma - ter! Heav'n's blessing attend thee, While we live we will

*p*

cherish, pro - tect and de - fend thee; Thy sons, dear old Yale, sing in loud, thrilling

cho - rus, While we think of thy great men who've been here be - fore us.

1ST TENOR, CHORUS.

*rit.*

2D TENOR.

*f* Hurrah! Hurrah! Alma Ma-ter for-ev-er. Hurrah! Hurrah! Alma Mater for-ev-er.

1ST BASE.

2D BASE.

2 Alma Mater! Alma Mater! we ne'er shall  
forget thee,  
Embalmed in the shrine of our hearts have  
we set thee;  
Thou haven of rest in life's tempest-torn  
ocean,  
Where calmly we rode in youth's wildest  
commotion.

Hurrah! hurrah! &c.

3 Alma Mater! Alma Mater! watch o'er our  
last parting,  
Wipe away those sad tears that too soon  
may be starting;  
Whisper thou o'er our doubts, "Duty calls  
you, be brave,  
Truth's soldier's are fainting, go, succor and  
save.

Be brave—be true—your country will love you,  
Be right—your might in God above you."

4 Alma Mater! Alma Mater! we'll bring to  
thy shrine,  
Our first fruits of Fame, let the offering be  
thine;  
You trained our young minds, and you  
taught us to think,  
From thy classic fountains, rich draughts  
did we drink.

Hurrah! hurrah! &c.

5 Alma Mater! Alma Mater! ere we visit thee  
more,  
These elms may be falling, all moss-covered  
o'er;  
Yet we'll tread thy old halls, though with  
ag'd footfall creeping,  
Their echoes shall wake joys that only were  
sleeping.

Hurrah! hurrah! &c.

## POW-WOW SONG.

BY H. BINNEY, '59.

AIR — "*Alma Mater.*"

1 Alma Mater! Alma Mater! the moonlight  
is shining,  
On thy time-honored towers, where the ivy  
is twining;  
Thy tall elms are waving their green leaflets  
o'er us,  
As they waved o'er thy children in ages  
before us.  
Hurrah! hurrah! Alma Mater forever!

2 Alma Mater! Alma Mater! the lurid light  
streaming  
From our red flashing torches, is fitfully  
gleaming;  
Before us, the flames in the night breeze are  
glancing,  
And behind us the wavering shadows are  
dancing.  
Hurrah! hurrah! Alma Mater forever!

3 Alma Mater! Alma Mater! in harmony  
meeting,  
All the rites of thy Pow-Wow to-night  
we're repeating;  
Long honored remains of a past generation,  
May they still be repeated at each Presenta-  
tion!  
Hurrah! hurrah! Alma Mater forever!

4 Alma Mater! Alma Mater! our pulses  
throb lightly,  
When we think of those blue eyes that o'er  
shine brightly.  
Entwined with our heart strings, like lover's  
caresses,  
Are the thoughts of soft glances, and bright,  
sunny tresses.  
Hurrah! hurrah! Alma Mater forever!

5 Alma Mater! Alma Mater! celebrated in  
story,  
Of Columbia's great empire the pride and  
the glory,  
We ne'er shall forget thee though years may  
roll o'er us,  
And to life's latest hour we'll remember the  
chorus.  
Hurrah! Fifty-Nine! Alma Mater forever!

1. Gau-de - a - mus i - gi-tur, Ju - ve-nes dum su-mus; Gau-de - a - mus i - gi-tur,

Ju - ve-nes dum su-mus; Post ju-cun-dam ju-ven-tu - tem, Post mo-les - tam

se - nec - tu - tem, Nos ha-be - bit hu - mus, Nos ha-be - bit hu - mus.

2 Ubi sunt, qui ante nos  
In mundo fuere?  
Transeas ad superos,  
Abeas ad inferos,  
Quos si vis videre.

3 Vita nostra brevis est,  
Brevi finietur,  
Venit mors velociter,  
Rapit nos atrociter,  
Nemini parcetur.

4 Vivat academia,  
Vivant professores,  
Vivat membrum quodlibet,  
Vivant membra quælibet,  
Semper sint in flore.

5 Vivant omnes virgines,  
Faciles, formosæ,  
Vivant et mulieres,  
Teneræ amabiles,  
Bonæ laboriosæ.

6 Vivat et republica,  
Et qui illam regit,  
Vivat nostra civitas,  
Mæcenatum caritas,  
Quæ nos hic protegit.

7 Pereat tristitia,  
Pereant osiores,  
Pereat diabolus,  
Quivis antiburschius,  
Atque irrisores.

8 Quis confluxus hodie  
Academicorum?  
Et longinquo convenerunt  
Protinusque successerunt  
In commune forum.

9 Alma Mater floreat,  
Quæ nos educavit,  
Caros et commilitones,  
Dissitas in regiones  
Sparsos congregavit.



## GAUDEAMUS.

TRANSLATED BY L. W. FITCH OF '40.

With two original stanzas.

AIR—" *Gaudeamus*."

- 1 Let us now in youth rejoice,  
None can justly blame us,  
For when golden youth has fled,  
And in age our joys are dead,  
Then the dust doth claim us.
- 2 Where have all our Fathers gone?  
Here we'll see them never:  
Seek the gods' serene abode—  
Cross the dolorous Stygian flood—  
There they dwell for ever.
- 3 Brief is this our life on earth,  
Brief—nor will it tarry—  
Swiftly death runs to and fro,  
All must feel his cruel blow,  
None the dart can parry.
- 4 Raise we then the joyous shout,  
Life to Yale for ever!  
Life to each Professor here;  
Life to all our comrades dear,  
May they leave us never.
- 5 Life to all the maidens fair,  
Maidens sweet and smiling;  
Life to gentle matrons, too,  
Ever kind and ever true,  
All our cares beguiling.
- 6 May our land for ever bloom  
Under wise direction;  
And this city's classic ground  
In munificence abound,  
Yielding us protection.
- 7 Perish sadness, perish hate,  
And ye scoffers, leave us!  
Perish every shape of woe,  
Devil and Philistine too,  
That would fain deceive us.

## ADDENDA.

- 1 Youth and hope a glory wear,  
While on earth they're given,  
That immortals ever share  
In the pure and balmy air  
Of the hills of heaven.

- 2 Let us then in youth rejoice,  
'Twill repent us never,  
For when earthly scenes have fled,  
And this mortal life is sped,  
Youth abides for ever.

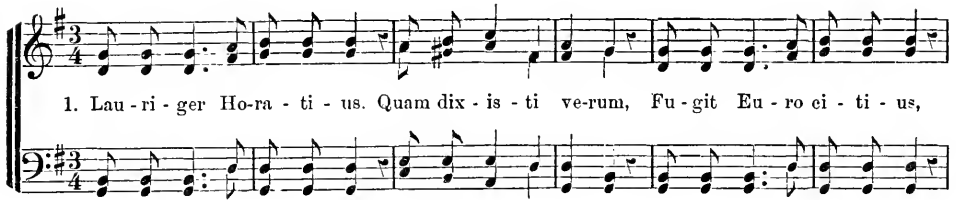
## INTRODUCTORY ODE.

*BURIAL OF EUCLID.*

CLASS OF '53.

TUNE—" *Gaudeamus*."

- 1 Fundite nunc lacrymas  
Plorate Yalenses,—  
Euclid rapuerunt fata  
Membra et ejus inhumata  
Linquimus tres menses.
- 2 Salvete vos, Sophomores,  
Fortes et audaces,—  
Sidera clarissima,  
Fulmina dirissima,  
Portantesque faces.
- 3 Vivat quisquis huc adest  
Auditum Sermones,—  
Salvete vos Seniores  
Salveteque Juniores—  
Salvete Tirones.
- 4 Surgite nunc, Liquidi,  
Carmen et cantemus,—  
Fratres adhuc fuimus,  
Fratres semper erimus,  
Vitam dum habemus.
- 5 Omnes Præses expellat,  
Facultas minetur,—  
Nobis tamen fortiter  
Funeri portabitur  
Euclid, et condetur.
- 6 Nullus non deficiat  
Funeri qui venit;  
Semper omnis et ruens  
Quatuor et obtinens,  
Attagenæ cœnat.



1. Lau - ri - ger Ho - ra - ti - us. Quam dix - is - ti ve - rum, Fu - git Eu - ro ci - ti - us,

## CHORUS.



Tem - pus e - dax - re - rum, U - bi sunt, O, poe - u - la, Dul - ei - o - ra



mel - le. Rix - æ, pax et os - eu - la Ru - ben - tis pul - el - læ.

2 Crescit uva molliter,  
Et puella crescit,  
Sed poeta turpiter,  
Sitiens canescit. *Cho.*

3 Quid iuvat æternitas  
Nominis; amare  
Nisi terræ filias  
Licet, et potare! *Cho.*

## BIENNIAL JUBILEE SONG.

BY C. S. KELLOGG, '58.

AIR.—“*Lauriger Horatius.*”

1 Anni pleni gaudiis  
Jam duo volvere;  
Tamen non tristitiis  
Semper caruere.

CHORUS. Summa voce canite  
O fratres amati,  
Et clamantes, hilare  
Simus nunc beati.

2 Clara sunt præterita  
Erunt et futura;  
Ac Biennialia  
Exierunt dura. *Cho.*

3 Licet nobis liberis  
Sub ulmis sedere  
Non coactis, asperis  
Legibus parere. *Cho.*

4 Nostra facta gloria  
Semper coronabit,  
Ejus et memoria  
Posteris iuvabit. *Cho.*

5 Mali et immunitas  
Nobis remanebit,  
Et æterna unitas  
Inter nos valebit. *Cho.*

## BROTHERS CAMPAIGN SONG.

BY JOHN M. HOLMES, '57.

AIR—"Lauriger Horatius."

- 1 Brothers all in Unity,  
Knit by Love's attraction,  
Let us gird our armor on,  
Now's the time for action.  
Shake the old blue banner out,  
Tell the world its story,  
Let our song and watchword be,  
Unity and glory
- 2 Let the fires of Auld Lang Syne  
In all hearts be burning,  
Fires of friendship, eloquence,  
Liberty and Learning. *Chorus.*
- 3 Gather in the candidates,  
Golden time is fleeting,  
Give to each a brother's right,  
Give a brother's greeting. *Chorus.*
- 4 Shall we basely bend the knee  
To Linonia? NEVER!  
Hand in hand we'll firmly stand,  
Victorious forever. *Chorus.*

## LINONIA SONG.

AIR—"Lauriger Horatius."

- 1 "Brothers all in Unity,"  
Mourning to distraction,  
Sitting around with faces blue,  
Waiting strength for action.  
*Chorus*—With their "old blue banner down—  
Sobbing out the story,  
"This is all that's left behind  
Of David Humphrey's glory."
- 2 While beneath their banner blue  
Brother hosts draw near us;  
To Linonia's standard true,  
Soon that host will fear us.  
And their banner, in their flight,  
Shall tell the mournful story:  
"This is all that's left behind  
Of David Humphrey's glory."
- 3 "Linonia," invincible,  
Can when'er she pleases,  
Pull that "old blue banner" down,  
And tear it all to pieces.

Pull that "old blue banner" down,  
And tell the world the story;  
"This is all that's left behind  
Of David Humphrey's glory."

## LAURIGER.

PARAPHRASED BY P. B. PORTER '67.

AIR—"Lauriger."

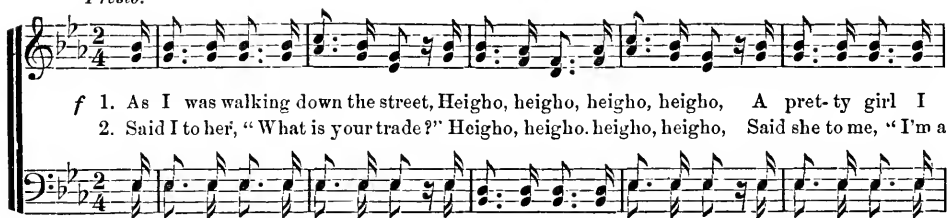
- 1 Old man Horace, sprigged with bay,  
Truly you do say, sir,  
Time streaks faster on his way,  
Than *two-forty* racer.  
*Chorus*—Give us but our rum to sip;  
We don't care a clam-shell,  
So we kiss the pouting lip  
Of the blooming damsel.
- 2 With bright beauty blush the grapes;—  
So the women show it;  
Longing for their lovely shapes,  
Sings the tipsy poet. *Chorus.*
- 3 Tell me what great fame avails,  
Save we can hug tightly  
All the jolly little quails,  
And get somewhat *slightly*. *Chorus.*

## LAURIGER.

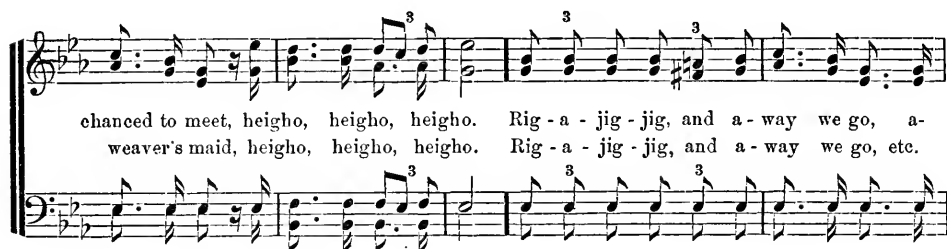
TRANSLATED BY L. W. FITCH, '40.

AIR—"Lauriger."

- 1 Poet of the laurel wreath,  
Horace, true thy saying;  
"Time outstrips the tempest's breath;  
For no mortal staying."  
*Chorus*—Bring me cups that Bacchus crowns,  
Cups on mirth attending;  
Give me blushing maidens' frowns,  
Frowns in kisses ending.
- 2 Sweetly grows the grape, the maid,  
Each in beauty peerless;  
But to me, bereft and sad,  
Wintry age comes cheerless. *Chorus.*
- 3 Though enduring fame be mine,  
This shall yield no pleasure;  
Let me then, in love and wine,  
Find exhaustless treasure. *Chorus.*

*Presto.*


*f* 1. As I was walking down the street, Heigho, heigho, heigho, heigho, A pret-ty girl I  
2. Said I to her, "What is your trade?" Heigho, heigho, heigho, heigho, Said she to me, "I'm a



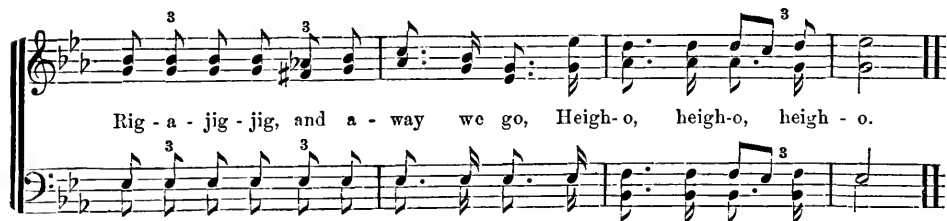
chanced to meet, heigho, heigho, heigho. Rig-a-jig-jig, and a-way we go, a-  
weaver's maid, heigho, heigho, heigho. Rig-a-jig-jig, and a-way we go, etc.



way we go, a-way we go, Rig-a-jig-jig, and a-way we go heigho, heigho, heigho,



o, heigho, heigho, heigho, heigho, heigho, heigho, heigho.



Rig-a-jig-jig, and a-way we go, Heigh-o, heigh-o, heigh-o.

# BROTHERS' CAMPAIGN SONG. (IL PURITANI.) 15

By H. A. BROWN, '65.

*Alla Marcia.*

*ff*

1. Brothers, now the time has come, To win un - dy - ing fame, To add new, brighter  
Chorus. Unfurl, un - furl that ban - ner blue, O! wave that flag on high, Loud let our conquering

*FINE, p*

lus - tre, To Bro - thers' glorious name. Fortune, fickle though she be, Smiles always on the  
paens ring, Our mot - to, vic - to - ry...

*f D.C.*

brave,.... And vic - t'ry ev - er fol - lows on Where'er their banners wave, Hurrah!

- 2 Now new figures gather round  
'Neath the wide spread elms,  
Soon to join our happy band  
In dear Yalensian realms;  
Meet them with a cordial grasp—  
Bring them to our hall,  
Where Love and Friendship, Joy and Truth,  
In unity bind all—Hurrah!  
*Cho.* Unfurl, unfurl that banner, etc.

- 3 Onward then bound heart to heart,  
Brothers loved we go;  
With one accord we proudly shout  
*Defiance* to the foe.  
Across life's trackless, stormy sea,  
We hopefully set sail,  
Undaunted 'midst the raging waves,  
The lightning and the gale—Hurrah!  
*Cho.* Nail to the mast that banner blue;—  
O! wave our flag on high,  
Loud let our conquering paens ring  
Our motto, victory!

## LINONIA CAMPAIGN SONG.

By S. W. DUFFIELD, '63.

AIR.—"Il Puritani."

- 1 Honored in song and story  
Fairest of queens, to thee

- Higher, far higher glory,  
And nobler praises yet shall be.  
Thine be the cheerful chorus  
Which rises through the sky  
Ringing, while still before us  
The conquered foemen fly—they fly.  
*Cho.* Then be the honor ever  
Linonia's alone;  
She reigns supreme, and never  
Shall leave her ancient throne.

- 2 Bright glows the red of morning,  
But brighter shines the red  
Over the field, adorning  
The banner of our hope o'erhead.  
After that waving token,  
Victorious in fight,  
March we in rank unbroken,  
Prepared to hold our right—our right.  
*Cho.* Then be the honor ever, etc.

- 3 Clearer, as seasons vanish,  
Glitters her spotless name;  
Years pass and never banish  
The memory of her cherished fame,  
And as of old we crowned her,  
With wreaths of woven bay,  
Cast we once more around her  
The laurels won to-day—to-day.  
*Cho.* Then be the honor ever, etc.

*Andante.*

*p* Floating away like the fountain's spray, Or the snow-white plume of a maid - en,

The smoke-wreaths rise to the star-lit skies, With bliss-ful fragrance la - den,

**CHORUS.**

Then smoke a-way till the gold-en ray Lights up the dawn of the mor - row, For a

cheerful ci - gar, like a shield, will bar the blows of care and sor - row.

- 2 The leaf burns bright, like the gems of light,  
That flash in the braids of Beauty,  
It nerves each heart for the hero's part,  
On the battle plain of duty.
- 3 In the thoughtful gloom of his darkened  
room,  
Sits the child of song and story,  
But his heart is light, for his pipe beams  
bright,  
And his dreams are all of glory.
- 4 By the blazing fire sits the gray-haired sire,  
And infant arms surround him;  
And he smiles on all in that quaint old hall,  
While the smoke-curls float around him.
- 5 In the forest grand of our native land,  
When the savage conflict's ended,  
The "Pipe of Peace" brought a sweet re-  
lease  
From toil and terror blended.
- 6 The dark-eyed train of the maids of Spain,  
'Neath their arbor shades trip lightly,  
And a gleaming cigar, like a new born star,  
In the clasp of their lips burns brightly.
- 7 It warms the soul, like the blushing bowl,  
With its rose-red burden streaming,  
And drowns it in bliss, like the first warm  
kiss  
From the lips with love-buds teeming.  
Then smoke away till a golden ray  
Lights up the dawn of the morrow,  
For a cheerful cigar, like a shield will bar  
The blows of care and sorrow.
- 2 Summon our band from the prairie land,  
From the granite hills, dark frowning,  
From the lakelet blue and the black bayou,  
From the snows our pine peaks crowning;  
And pour the song in joy along,  
For the hours are bright before us,  
And grand and hale are the towers of  
Yale,  
Like giants, watching o'er us.
- 3 Count not the tears of the long gone years,  
With their moments of pain and sorrow,  
But laugh in the light of their memories  
bright,  
And treasure them all for the morrow.  
Then roll the song in waves along,  
While the hours are bright before us,  
And high and hale are the spires of Yale,  
Like guardians, towering o'er us.
- 4 Dream of the days when the rainbow rays  
Of Hope, on our hearts fell lightly,  
And each fair hour some cheerful flower  
In our pathway blossomed brightly;  
And pour the song in joy along  
Ere the moments fly before us,  
While portly and hale the sires of Yale  
Are kindly gazing o'er us.
- 5 Linger again in memory's glen,  
'Mid the tendrils vines of feeling,  
Till a voice or a sigh floats softly by,  
Once more to the glad heart stealing;  
And roll the song in waves along,  
For the hours are bright before us,  
And in cottage and vale are the brides  
of Yale,  
Like angels, watching o'er us.
- 6 Clasp ye the hand 'neath the arches grand  
That with garlands span our greeting,  
With a silent prayer that an hour as fair  
May smile on each after meeting;  
And long may the song, the joyous song  
Roll on in the hours before us,  
And grand and hale may the elms of  
Yale  
For many a year bend o'er us.

### ALUMNI SONG.

BY F. M. FINCH, '49.

AIR— "*Sparkling and bright*"

- 1 Gather ye smiles from the ocean isles,  
Warm hearts from river and fountain,  
A playful chime from the palm tree clime,  
From the land of rock and mountain;  
And roll the song in waves along,  
For the hours are bright before us,  
And grand and hale are the elms of Yale,  
Like fathers, bending o'er us.

Words by F. M. Finch, '49.

*Allegro.*

1 Li - no - ni - a, the wreaths of glo - ry Sit lightly on thy peer-less brow... With

grace-ful song, and thrill-ing sto - ry, Thy name and praise are woven now... Then

brothers, let the loud huzza, Re - e - cho for Li - no - ni - a. Long live Li-no-ni-a, Li - no - ni - a!

2 From northern rock and southern valley,  
 From crystal lake and prairie land,  
 Her children, at her summons rally  
 And gather round her, hand in hand.  
 Then let it ring—the loud huzza,  
 For gallant, gay Linonia!  
 Long live Linonia—Linonia!

3 On Senate floor and field of battle,  
 Her sons have struck the patriot's blow;  
 Nor foreign threat, nor musket rattle,  
 Could bend their noble spirits low.  
 Then proudly shout huzza, huzza!  
 Our hearts are thine, Linonia!  
 Long live Linonia—Linonia!

4 Her ancient halls have oft resounded  
 With shout and song of victory:  
 By warm and fearless hearts surrounded,

Her banners all wave merrily.  
 Then onward, all! huzza, huzza!  
 Fight bravely for Linonia!  
 Long live Linonia—Linonia!

5 Along the patient path of duty,  
 Her voice shall cheer our weary way;  
 Beneath the trustful smile of beauty,  
 Our thoughts to her shall often stray;  
 And ere our children lisp "mamma,"  
 We'll make them sing Linonia,  
 Long live Linonia—Linonia!

6 Then, brothers, let the swelling chorus  
 Our mingled pride and joy proclaim;  
 Linonia's shield is blazing o'er us,  
 It lights the winding path of fame.  
 Then let it ring—the proud huzza!  
 Three cheers for brave Linonia!  
 Long live Linonia—Linonia!



## AUDACIA.

BY C. G. CAME, '59.

AIR — "*Cranbambuli*."

- 1 Audacia, this is the title  
Of that good trait we love the best;  
It is the means which proves most vital,  
When evil fortunes us molest;  
Against all troubles near and far,  
I seek thy aid—Audacia.
- 2 Go I into the recitation,  
Most like some urching cavalier;  
I banish doubt and hesitation,  
And meet all boring with a sneer!  
I vex the tutor, ha! ha! ha!  
And plague him with—Audacia.
- 3 And am I pleased with rosy slumber,  
Or have I business of my own,  
Excuses rise—a countless number,  
Which for the absence may atone;  
I make a cold, or sad catarrh,  
Present it with—Audacia.
- 4 Did I possess the lofty station  
Of our dear Prex., so good and bright,  
On sheep-skins at the graduation,  
This motto would I ever write:  
"Vobiscum pertinacia  
Uti semper Audacia."
- 5 Do parents send a solemn letter,  
Made wiser by the Faculty,  
And gravely speak of actions better,  
Of virtue, laws, and piety?  
How dutiful I write my ma  
Right filial with—Audacia.
- 6 But do not think our life is aimless,  
Oh no, we crave one blessed boon,  
It is the prize of value nameless,  
The honored, classic wooden spoon;  
But give us this, we'll shout hurrah!  
Oh, nothing like—Audacia.
- 7 Ye plodders dull in all the classes,  
Your sad condition we deplore;  
In knowledge's road ye are but asses,  
While we our ponies ride before;  
Ho! clear the track, and flee afar,  
Make way for bold—Audacia.
- 8 Audacia! it still shall bear me  
Along the rugged path of life;  
For every scene it shall prepare me,  
At least it must procure a wife;  
Then onward to life's earnest war,  
Lead on the charge—Audacia.

## DRY UP.

BY I. RILEY, '58.

AIR — "*Cranbambuli*."

- 1 As down the tide of time we're rowing,  
One song we'll sing with right good will;  
We'll wake the echoes while we're going,  
And sing "Dry up!" to every ill.  
Then boatmen sing it loud and long,  
And shout the chorus stout and strong,  
Dry up! shall be the song, dry up! dry up!
- 2 Whene'er the chapel bell is swinging  
And tinkling in the frosty morn,  
We waken with the dismal ringing,  
And ponder at our fate forlorn.  
We pull the coverlid high up,  
And grumbling, growl, dry up! dry up!  
Dry up! we say, dry up! dry up! dry up!
- 3 If e'er, unfortunately smitten  
By passion for some faithless fair,  
From her we get the mystic "mitten,"  
We'll sing, "dry up!" but never swear.  
Though visions of the "silver cup,"  
Should thus be turned the wrong side  
up,  
Who cares while we can sing, dry up!  
dry up!
- 4 When tailors bring us bills for breeches,  
And gravely talk of needed cash,  
We tell them, as our pocket itches,  
Politely, they may go to smash.  
We roll the whites of each eye up,  
And muttering, sing to them, dry up!  
Dry up! we sing, dry up! dry up! dry up!
- 5 We fell upon that dread Biennial,  
With mighty blows and lusty kicks,  
And now at last to joys perennial,  
Were sculled with *Bohns* across the Styx.  
So now by morning, night and noon,  
Whenever sings a jolly Jun',  
Dry up! shall be the tune, dry up! dry up!
- 6 No gloomy clouds shall dim his vision  
Who sings, dry up! to all his woes;  
But hastening on to joys Elysian,  
These words will cheer him as he goes.  
Then give all grief and sighing up,  
And put your trust in drying up,  
And gaily sing, dry up! dry up! dry up!

1. Come, classmates, gather round us now, And swell our joy-ous song; Let care be banished

from each brow, While time speeds swift along. We're thro' the toils of Soph'more year, We've passed the Rubi-

- con, There's noth-ing left to give us fear, Bi - en - ni - al is done.

*CHORUS.*

*f* Bi - en - ni - al is done, Biennial is done, There's nothing left to give us fear, Biennial is done.

2 The years to come may bring sad care—  
 Let come when come it may—  
 To-day the sky above is fair,  
 So now let all be gay ;  
 And when the clouds shall come at last,  
 As come full sure they will,  
 We'll think of all our pleasures past,  
 And so be happy still !  
 And so be happy still, &c.

3 Two years have gone since first we met,  
 In friendship firm we're bound ;  
 In those to come we'll ne'er forget  
 The friends that now are round.  
 So pledging here with heart and hand,  
 Together still to strive,  
 We meet a happy, loving band—  
 The Class of Fifty-Five !  
 The class of Fifty-Five, &c.

### PARTING SONG.

AIR—" *Benny Havens.*"

1 We're gathered now, my class-mates, to join  
 our parting song,  
 To pluck from memory's wreath the buds  
 which there so sweetly throng ;  
 To gaze on life's broad ruffled sea, to which  
 we quickly go,  
 But ere we start we'll drink the health of  
 Alma Mater O—

*Chorus.*

Oh ! Alma Mater O, Oh ! Alma Mater O—  
 But ere we start we'll drink the health of  
 Alma Mater O.

2 No more for us yon tuneful bell shall ring  
 for morning prayers,  
 No more to long Biennial we'll mount yon  
 attic stairs ;  
 Our recitations all are passed—Alumnuses you  
 know,  
 We'll swell the praises long and loud of Alma  
 Mater O—

Oh ! Alma Mater O, &c.

3 We go to taste the joys of life, like bubbles  
 on its tide,  
 Now glittering in its sunbeams and dancing in  
 their pride,  
 But bubble like they'll break and burst, and  
 leave us sad, you know,  
 There's none so sweet as memory of Alma  
 Mater O—

Oh ! Alma Mater O, &c.

4 Hither we came with hearts of joy, with joy  
 we now will part,  
 And give to each the parting grasp which  
 speaks a brother's heart,  
 United firm in pleasing words, which can no  
 breaking know,  
 For Sons of Yale can ne'er forget their Alma  
 Mater O—

Oh ! Alma Mater O, &c.

5 Then brush the tear-drop from your eye,  
 and happy let us be,  
 For joy alone should fill the hearts of those as  
 blest as we ;  
 One cheerful chorus, ringing loud, we'll give  
 before we go,  
 The memory of college days and Alma Mater  
 O—

Oh ! Alma Mater O, Alma Mater O,  
 Hurrah ! hurrah ! for college days and Alma  
 Mater O.

### AUREM PRÆBE MIHI.

AIR—" *We'll dance by the light of the Moon.*"

1 Felis sedit by a hole,  
 Intenta she cum omni soul,  
 Prendere rats.  
 Mice cucurrunt over the floor,  
 In numero, duo, tres or more,  
 Obliti cats.

2 Felis saw them oculis,  
 " I'll have them," inquit she, " I guess,  
 Dum ludunt."  
 Tunc illa crept toward the group,  
 " Habeam," dixit, " good rat soup !  
 Pingues sunt !"

3 Mice continued all ludere,  
 Intenti in ludum vere,  
 Gaudent r.  
 Tunc rushed the felis unto them,  
 Et tore them omnes limb from limb,  
 Violenter.

### MORAL.

Mures, omni mice be shy,  
 Et aurem præbe mihi,  
 Benigne ;  
 Si hoc fuges, verbum sat,  
 Avoid a huge and hungry cat,  
 Studiose.

## UPIDEE.

CHORUS.

SOLO.

I. The shades of night were falling fast, Upi-dee, Upi-da, As through an Alpine village passed

CHORUS.

SOLO.

*ritard.*

Upi-dee-i-da! A youth, who bore, 'mid snow and ice, A banner with the strange device,

CHORUS.

U - pi - dee - i, dee - i, da, U - pidee, U - pi-da, U - pi - dee - i, dee i, da,

U - pi-dee-i - da! \* r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-ryah'yah'yah

*The R must be strongly rolled.*



2 His brow was sad; his eye beneath  
Flashed like a faulchion from its sheath,  
And like a silver clarion rung  
The accents of that unknown tongue,  
Upideei, &c.

3 "O stay," the maiden said, "and rest  
Thy weary head upon this breast!"  
A tear stood in his bright blue eye,  
But still he answered with a sigh  
Upideei, &c.

4 At break of day, as heavenward  
The pious monks of Saint Bernard  
Uttered the oft repeated prayer,  
A voice cried through the startled air,  
Upideei, &c.

5 A traveller, by the faithful hound,  
Half buried in the snow was found,  
Still grasping in his hand of ice  
That banner with the strange device,  
Upideei, &c.

AIR. UPIDEE.

1 The shades of night were a-comin' down swift,  
And the snow was a-heapin' up drift on drift;  
Through a Yankee village a youth did go,  
Carryin' a flag with this motto:  
Cho. Upidei, &c.

2 O'er his high forehead curled copious hair,  
He'd a Roman nose, and complexion fair;  
He'd a bright blue eye, and an auburn lash,  
And he ever kept a-shoutin' through his mous-  
taeche. —Cho.

3 "Oh, dont go up," said an old man, "stop!  
It's blowing gales up there on top,  
You'll tumble off on the t'other side,"  
But the hurrying stranger still replied. —Cho.

4 "Oh, dont go up such a shocking bad night.  
Come rest in this lap," said a maiden bright;  
A tear on his Roman nose did come,  
But still he remarked, as upward he clumb. —Cho.

5 "Look out for the branch of the sycamore tree,  
Dodge the rolling stones if any you see;"  
So saying the farmer went to bed  
But that singular voice replied overhead: —Cho.

6 He saw through the windows as he kept a-gettin'  
upper,  
A number of families sitting at supper;  
He eyed those slippery rocks very keen,  
But fled as he cried, and cried while a - fleein: —  
Cho.

7 About quarter-past six the next forenoon,  
A man accidentally going up soon,  
Heard spoken above him as much as twice,  
These very same words, in a very weak voice: —  
Cho.

8 Not far, I believe, from a quarter of seven,  
He was slow getting up, the road being uneven;  
He found buried up in the snow and ice,  
The boy and the flag with the strange device: —  
Cho.

9 Yes, he's dead, defunct, without any doubt,  
The lamp of his life entirely gone out,  
On the drear hill-side the youth was a - layin'.  
And there was no more use for him to be a say-  
in. —Cho.

## BINGO.

*f Alla marcia.*

1. Here's to good old Yale, drink it down, Here's to good old Yale, drink it down,  
drink it down, drink it down,

FINE.

Here's to good old Yale, She's so hearty and so hale, Drink it down, drink it down, drink it down, down, down,

*p* Balm of Gi-le-ad, Gi-le-ad, Balm of Gi-le-ad, Gi-le-ad, Balm of Gi-le-ad, Way *cres.*

down on the Bin-go farm, *f* We won't go home a-ny more We won't go home a-ny more, We

won't go home a-ny more, Way down on the Bin-go farm, *p* Bingo, Bin-go, Bin-go, Bin-go,

*cres.* Bin-go, Bin-go, Way down on the Bin-go farm. *ff* (Spoken.) 0. < *D. C.*

*Allegretto.* *CHO. f* *CHO f*

1. As Freshmen, first we come to Yale, Fol de rol do rol rol rol, Ex-am-i-nations make us pale, Fol de rol de rol rol rol.

Eel - i eel - i - eel - i - Yale, Fol de rol de rol rol rol,

Eel - i - eel - i - eel - i - Yale Fol de rol de rol rol rol.

2 As Sophomores we have a task  
'Tis best performed by torch and mask. *Cho.*

3 In Junior year we take our ease,  
We smoke our pipes and sing our glees. *Cho.*

4 In Senior year we act our parts  
In making love, and winning hearts. *Cho.*

5 And then into the world we come,  
We're made good friends, and studied—some. *Cho.*

*Adagio.* 6 The saddest tale we have to tell,  
Is when we bid our friends farewell. *Cho.*

\*Eel-i-Yale; in honor of Elihu, or "Eli," Yale, the patron of Yale college.

1 I wish I was in Boston city, Where all the girls they are so pretty, If I didn't have a time 'twould

This system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat and a 2/4 time signature, containing a melody with eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature, containing a bass line with eighth and sixteenth notes.

## AIR. CHORUS.

be a pi-ty, Dis cum bibble lol-la boo, slow reel. Shool, shool, shool I rool, Shool I shag-a-rack,

SECOND.

Shool, shool, shool I rool, Shool I shag-a-rack,

BASS.

This system consists of four staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature, containing a melody. The second staff is an alto clef with a key signature of one flat and a 2/4 time signature, containing a melody. The third staff is a bass clef with a key signature of one flat and a 2/4 time signature, containing a bass line. The fourth staff is a bass clef with a key signature of one flat and a 2/4 time signature, containing a bass line.

shool-a-barb-a-cool, The first time I saw psilly, bal-ly eel, Dis cum bibble lol-la boo, slow reel.

shool-a-barb-a-cool, The first time I saw psilly, bal-ly eel, Dis cum bibble lol-la boo, slow reel.

This system consists of four staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature, containing a melody. The second staff is an alto clef with a key signature of one flat and a 2/4 time signature, containing a melody. The third staff is a bass clef with a key signature of one flat and a 2/4 time signature, containing a bass line. The fourth staff is a bass clef with a key signature of one flat and a 2/4 time signature, containing a bass line.



2 I wish I was on yonder hill,  
For there I'd sit and cry my fill,  
And every drop should turn a mill,  
Dis cum bibble lolla boo. Slow reel.  
*Chorus.*

3 I wish I was a married man,  
And had a wife whose name was Fan,  
I'd sing her a song on this same plan,  
Dis cum bibble lolla boo. Slow reel.  
*Chorus.*

### SONG OF THE SILVER-CUP.

BY J. W. HOOKER, '54.

AIR— "*Shool.*"

1 We meet again, old Fifty-four,  
Just as jolly as of yore ;  
To smoke, laugh, joke, and sing once more,  
Dis cum bibble lolla boo. Slow reel.

*Chorus*—Shool, shool, shool, I rool,  
Shool I shack a rack, shool a bar-  
bacool,  
The first time I saw psilly bally eel  
Dis cum bibble lolla boo. Slow reel.

2 If there was one peculiar thing  
Our Class *could* do, it was to sing,  
Led off by White, and Weld, and Wing,  
Dis cum bibble lolla boo. Slow reel. *Cho.*

3 We serenaded every belle,—  
Miss Dutton many a tale could tell,  
Of noisy crowds around her well,  
Dis cum bibble lolla boo. Slow reel. *Cho.*

4 A funny Class was ours, they say,  
Split up and twisted every way ;  
Point out the splits, and twists to-day,  
Dis cum bibble lolla boo. Slow reel. *Cho.*

5 We've come from many a town and city :  
From Astley Cooper, Dwight, and Chitty ;  
But some *regret*—the more's the pity,  
Dis cum bibble lolla boo. Slow reel. *Cho.*

6 Friend Horton—lucky man is he,  
As ever signed himself A. B. ;  
He trots *our* baby on *his* knee,  
Dis cum bibble lolla boo. Slow reel. *Cho.*

7 God bless our first-born baby boy,  
May not one drop of sad alloy  
Be mingled in his *cup* of joy,  
Dis cum bibble lolla boo. Slow reel. *Cho.*

8 Bless all the babies, short and tall,  
Those that do and do not bawl ;  
Would we could only *cup* them all,  
Dis cum bibble lolla boo. Slow reel. *Cho.*

9 I wish I was a married man,  
Had followed out ———'s plan ;  
I mean to do it—if I can,  
Dis cum bibble lolla boo. Slow reel. *Cho.*

### SONG.

BY JOHN MILTON HOLMES, '57.

AIR— "*Ellen Bayne.*"

1 Soft eyes are dreaming  
Round us to-night,  
Tenderly gleaming,  
Floating in light.  
Born 'mid the brightness,  
Plainly I see  
Love from her ambush,  
Aiming at me.

*Chorus*—Welcome be those starry eyes,  
Clothed in beauty's magic guise ;  
Bidding joy and mirth arise—  
Dreaming of me.

2 Sweet smiles are wreathing  
Fair lips to-night,  
Lips that are breathing  
The spirit's delight,  
Telling of gladness,  
Telling of glee ;  
O ! that their music  
Murmured for me.

*Chorus*—Welcome be the fairy smile,  
Charming with its magic wile,  
Yet without a thought of guile,  
Beaming on me.

3 Warm hearts are beating  
Round us to-night,  
Giving to manhood  
Maidenly might—  
Away with foreboding,  
It cannot but be  
That some heart is waiting  
Somewhere for me.

*Chorus*—Welcome be that waiting heart,  
Loving truth and spurning art,  
Of my hope, my life, a part,  
Beating for me.

Solo.

1. When we first came on this campus, Freshmen we, as green as grass; Now, as grave and

AIR. CHORUS.

reverend seniors, Smile we over the verdant past.

Co-ca-che-lunk-che-lunk-che-la-ly,  
SECOND.

Co-ca-che-lunk-che-lunk-che-la-ly,

BASS.

Co-ca-che-lunk-che-lunk-che-la-ly,

Co-ca-che-lunk-che-lunk-che-lay, Co-ca-che-lunk-che-lunk-che-la-ly, Hi! O chick-a-che-lunk-che-lay.

Co-ca che-lunk-che-lunk-che-lay, Co-ca che-lunk-che-lunk-che-la-ly, Hi! O chick-a-che-lunk-che-lay.

Co-ca che-lunk-che-lunk-che-lay, Co-ca che-lunk-che-lunk-che-la-ly, Hi! O chick-a-che-lunk-che-lay.

2 We have fought the fight together,  
We have struggled side by side;  
Broken is the bond that held us,  
We must cut our sticks and slide.  
*Chorus.*

3 Some will go to Greece or Hartford,  
Some to Norwich or to Rome;  
Some to Greenland's icy mountains,  
More, perhaps, will stay at home.  
*Chorus.*

4 When we come again together,  
Vigintennial to pass,  
Wives and children all included—  
Won't we be an uproarious class?  
*Chorus.*

### BIENNIAL JUBILEE SONG.

AIR—"Cocachelunk."

1 Tell me not in mournful numbers,  
Of long nights of weary toil;  
Broken and uneasy slumbers  
And the wasting "midnight oil,"

*Chorus—Cocachelunk chelunk chelaly,  
Cocachelunk chelunk chela,  
Cocachelunk chelunk chelaly,  
Hi! O, chickachelunk chela.*

2 Tell me not of unshorn whiskers,  
Of each gloomy Sophomore,  
Contemplating *Sophroniscus*,  
Cramming *Euclid* o'er and o'er.  
*Chorus—Cocachelunk, &c.*

3 Tell me not of old *Alcestis*,  
How she carried on of yore:  
She forever now at rest is,  
Though she was a precious bore.  
*Chorus—Cocachelunk, &c*

4 Tell me not of fearful pleasures  
In the new Alumni Hall,  
How the tutors brought forth treasures,  
Hidden till Biennial.  
*Chorus—Cocachelunk, &c.*

5 For Biennials are fleeting,  
And our hearts are stout and brave;  
And to-day together meeting  
Sing we o'er our tyrants grave.  
*Chorus—Cocachelunk &c.*

6 But we did not wander blindly  
Through our Latin and our Greek;  
Let us think a moment kindly  
Of our quadrupeds so sleek.  
*Chorus—Cocachelunk, &c.*

7 Through our labors swift they bore us,  
("Bore us," not as tutors do,)  
Singing here to-day our chorus,  
Think we of our ponies too,  
*Chorus—Cocachelunk, &c.*

8 But our cramming days are over,  
Gone are *Balbus*, *Euclid*,—all;  
If we can, we will recover  
From that dread Biennial.  
*Chorus—Cocachelunk, &c.*

9 Bright the sky is beaming o'er us,  
Fresh and Soph'more years are o'er;  
Juniors, join in singing chorus,  
Sing, "Biennials are a bore!"  
*Chorus—Cocachelunk, &c.*

### PARTING SONG.

BY H. M. DUTTON, '57.

AIR—"Ellen Bayne."

1 Burthened with fragrance,  
Breezes float by,  
Laden with gladness,  
Hours o'er us fly;  
Drown we our sorrow,  
In music and mirth,  
This meeting may be  
Our last one on earth.

*Chorus—Pleasant seem our college days,  
Dimmed by memory's golden haze,  
Be this last their brightest phase,  
Brothers of Yale!*

2 Elms arching o'er us,  
Glorious and green,  
Mellow the sunlight,  
Hallow the scene;  
Fond arms of shadow,  
Round us they throw,  
And tell of the future,  
Whispering low.

*Chorus.*

3 Brightly the future,  
Smiles on us now,  
A vast summer ocean,  
Tempting the prow;  
Leave we our dream life,  
Breaking the spell,  
Clasp we our armor,  
Brothers! farewell.

*Chorus.*

## LAST CIGAR.

*Dolce.*

1 'Twas off the blue Ca - na - ry isles, A glorious sum-mer day, I sat up - on the

quarter deck, And whiffed my cares a - way; And as the volumed smoke arose, Like

in-cense in the air, I breath'd a sigh to think in sooth, It was my last ci - gar.

*CHORUS.*

It was my last ci - gar, It was my last ci - gar, I breathed a sigh to think in sooth, It was my last ci - gar.

2 I leaned upon the quarter rail,  
And looked down in the sea,  
E'en there the purple wreath of smoke  
Was curling gracefully,  
Oh what had I at such a time,  
To do with wasting care,  
Alas the trembling tear proclaimed  
It was my last Cigar.

3 I watched the ashes as it came  
Fast drawing toward the end,  
I watched it as a friend would watch  
Beside a dying friend;  
But still the flame crept slowly on,  
It vanished into air,  
I threw it from me, spare the tale,  
It was my last Cigar.

4 I've seen the land of all I love  
Fade in the distance dim,  
I've watched above the blighted heart,  
Where once proud hope hath been;  
But I've never known a sorrow  
That could with that compare,  
When off the blue Canaries,  
I smoked my last Cigar.

### PARTING SONG.

BY GEO. S. DICKERMAN, '65.

AIR— "*Last Cigar.*"

1 Our tranquil day's last glimmering ray  
Fades o'er these cloister walls,  
And with its flight the dim twilight  
Around us sadly falls,  
While in the trees the whispering leaves  
Sing of the years now flown,  
And cast their staid and sombre shade  
In gloomy silence down.

2 At this last hour, an unseen power  
Calls up with magic spell,  
The hallowed ways of bygone days,  
To take our last farewell.  
And lingering here, 'mid hope and fear,  
We look toward that unknown  
Where in the strife of sterner life  
We each must war alone.

3 For here the road we long have trod,  
Breaks into untried ways,  
And forth we roam into the gloom  
Of life's wild, clueless maze.  
Then knit once more the bonds of yore,  
And grasp each proffered hand,  
While memories bright our hearts unite,  
As here we waiting stand.

4 One love controls our hundred souls,  
One pulse in each beats high,  
And one grief rests on every breast,  
At this, our last "good-by."  
And though we part, in every heart  
One bond shall still survive,  
While memory cheers the passing years,  
Old Yale and Sixty-Five.

### PARTING SONG.

BY O. R. BURCHARD, '65.

AIR— "*Evening Bells.*"

1 The ev'ning of our College days,  
So swiftly passing, yet delays,  
And draws its curt'ning twilight o'er  
These College joys, we'll know no more  
Save as their fading outlines rise  
From mem'ry's page, before our eyes.

2 With sails unfurled we're on the stream  
Which bears us onward, like a dream,  
Into the great unknown of life,  
Into the years of manly strife—  
But yet a wreath of mem'ries dear  
We'd twine to-day, our hearts to cheer.

3 We're leaving now this happy home,  
In the wide future's fields to roam;  
But ere we leave this pleasant land,  
We'd stop to clasp the parting hand,  
And with our brightest hopes in view,  
Our pledge of friendship here renew.

4 If in life's toils our courage fail,  
We'll nerve our hearts with thoughts of  
Yale;  
Or if the world should chance to lay  
Upon our brows the victor's bay,  
We'll place our honors on thy shrine,  
Dear Alma Mater,—they are thine.

## VIVE L'AMOUR.

*Allegro molto. f*

*Cho.*

1. Let every good fellow now fill up his glass, Vive la compagne, And drink to the health of our

*Cho.*

glo-ri-ous class, Vi-ve la com-pagnie. *ff* Vive la, vive la, vive l'amour. Vive la, vive la,

Vi - ve l'a-mour, vi - ve l'a-mour, vi - ve l'a-mour, vi - ve la com-pag-nie.

2 Our Sophomore year is over and past,  
Vive la compagne!  
The *Day* of our sorrow has vanished at last,  
Vive la compagne!

3 They spread us a table in Graduate's Hall,  
Vive la compagne!  
There one could get *board* for nothing at all,  
Vive la compagne!

4 The meat was not meet for a student I own,  
Vive la compagne!  
'Twas plenty of skin with a good deal of  
Bohn,  
Vive la compagne!

5 Here's health to the tutors who gave us  
good schemes,  
Vive la compagne!  
No smashes of sashes shall weaken their  
dreams,  
Vive la compagne!

6 Here's health to the ladies whose beauty  
ne'er fades,  
Vive la compagne!  
A tutor apiece to all the old maids,  
Vive la compagne!

7 Here's health to our class, so hearty and  
hale,  
Vive la compagne!  
Here's a health above all to our good  
mother YALE!  
Vive la compagne!

# BIENNIAL JUBILEE SONG.

AIR—"Vive L'Amour."

CLASS OF '67.

1 This day, my good fellows, Biennial's o'er,  
Vive la '67;  
We feel very sorry, but bewail him no more,  
Vive la '67.

*Chorus*—Vive la, vive la, vive la Yale,  
Vive la, vive la, vive la Yale,  
Vive la Yale, Vive la Yale,  
Vive la '67.

2 Let Mercury pass the bowl round the ring,  
While we mournfully all the requiem sing.  
*Chorus.*

3 The blow was so sudden we feel quite  
bereaved  
And as certain we are, the Greeks are *well*  
*grieved.*  
*Chorus.*

4 Let incense be offered, may the smoke of  
cigars,  
Well sicken his spirit, 'way up in the stars.  
*Chorus.*

5 "*Old Sheridan's ride*" we now own will  
pale,  
'Fore the *gallop* we took on our *ponies* at  
Yale.  
*Chorus.*

6 But time to the student wags swiftly by—  
For nothing save pleasure scuds o'er his sky.  
*Chorus.*

## DIRGE AT THE PYRE.

BURIAL OF EUCLID SONG.

CLASS OF '59.

AIR—"Auld Lang Syne."

1 Old Euclid is departed now;  
Weep, weep, each Sophomore  
The seal of death is on his brow,  
His *sphere* of life is o'er.

2 The flames in *circles* round him blaze,  
The torches o'er him shine;  
And never more shall Euclid bore  
The class of Fifty-Nine.

3 Farewell, Old Euclid! Long for thee  
The tear of grief shall flow;  
In plaintive song and *l. e. g.*,  
The world thy fame shall know.

4 When cramming Trigonometry,  
We'll think of auld lang *sine*;  
For never more shall Euclid bore  
The class of Fifty-Nine.

# 34 IT'S A WAY WE HAVE AT OLD YALE.

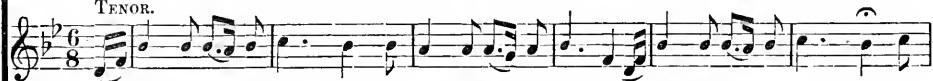
## A DRINKING SONG.

AIR.



1 It's a way we have at old Yale, sir, It's a way we have at old Yale, sir, It's a way we have at old Yale, sir, To

TENOR.



2 For we think it is no sin, sir, To take the Freshmen in, sir, And ease them of their tin, sir, To

BASS.



FINE CODA.

D. C.



drive dull care a - way, . . . To drive dull care a - way, . . . To drive dull care a - way, . . .



drive dull care a - way, . . . To drive dull care a - way, . . . To drive dull care a - way, . . .

D. C.



3 For we think it is but right, sir,  
On Wednesday and Saturday night, sir,  
To get most gloriously tight, sir,  
To drive dull care away. *Cho.*

4 Brother Quidam is up in a pear tree,  
Brother Quidam is up in a pear tree,  
Brother Quidam is up in a pear tree,  
Io! Io! Io!

*Cho.* Io! Io! Io! Io! Io! Io!  
Once so merrily drinks he,

Twice so merrily drinks he,  
Thrice so merrily drinks he,  
Io! Io! Io!

5 Brother Quidam's a jolly good fellow.  
Brother Quidam's a jolly good fellow,  
Brother Quidam's a jolly good fellow,  
As all of us can say.

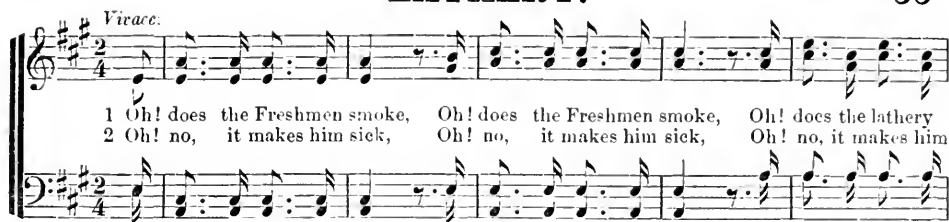
*Cho.* As all of us can say,  
As all of us can say.  
Once so merrily, etc.



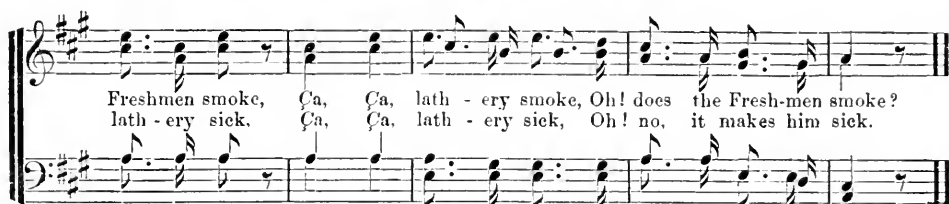
# LATHERY.

35

*Vivace.*



1 Oh! does the Freshmen smoke, Oh! does the Freshmen smoke, Oh! does the lathery  
2 Oh! no, it makes him sick, Oh! no, it makes him sick, Oh! no, it makes him



Freshmen smoke, Ca, Ca, lath - ery smoke, Oh! does the Fresh-men smoke?  
lath - ery sick, Ca, Ca, lath - ery sick, Oh! no, it makes him sick.

## "LATHERY."

AIR.—*Was kommt der über das Höh'.*

- 1 What cometh there from the hills,  
What cometh there from the hills,  
What cometh there from the lathery hills,  
Ca, Ca, lathery hills,  
What cometh there from the hills?
- 2 There cometh a tutor grim, etc.

- 3 What bringeth he in his hand, etc.
- 4 He bringeth a condition, etc.
- 5 He bringeth it not for me, etc.

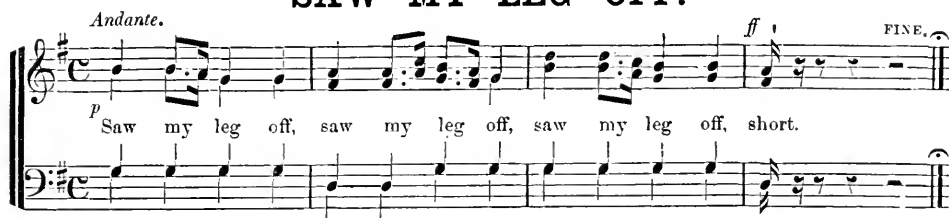
## BIENNIALS.

TUNE.—*Old Hundred.*

Biennials are a bore—ore—ore—  
Biennials are a bore—ore—ore—

# SAW MY LEG OFF.

*Andante.*



*p* Saw my leg off, saw my leg off, saw my leg off, short. *ff* FINE.



Saw my leg off, saw my leg off, saw my leg off, short. *ff* D.C.

# B-A-BA.

CHORUS IN UNISON.



- 1 B - a - ba, b - e - be, b - i - bi, ba, be; bi, b - o - bo, ba-be-bi-bo; b - u - bu, ba-be-bi-bo-bu.
- 2 C - a - ca, c - e - ce, etc.
- 3 D - a - da, d - e - de, etc.
- 4 F - a - fa, f - e - fe, and so on.

*Allegro giocoso.*

1. Van Amburgh is the man, who goes to all the shows, He goes in - to the li - on's den, and

tells you all he knows; He sticks his head in - to the li - on's mouth, And

keeps it there a - while,, And when he takes it out a - gain, he greets you with a smile.

**CHORUS**  
*ff* The el - e - phant now goes round, the band be - gins to play, The boys around the monkey's cage, Had better keep a - way.

2 First comes the African Polar Bear, oft called the Iceberg's daughter,  
 She's been known to eat three tubs of ice, then call for soda water;  
 She wades in the water up to her knees, not fearing any harm,  
 And you may grumble all you please, and she don't care a "darn."—*Chorus*

3 That Hyena in the next cage, most wonderful to relate,  
 Got awful hungry the other day, and ate up his female mate;  
 He's a very ferocious beast, don't go near him, little boys,  
 For when he's mad he shakes his tail, and makes this awful noise. *Imitation of growling.*—*Chorus*

4 Next comes the Anaconda Boa Constrictor, oft called Anaconda for brevity,  
 He's noted the world throughout for his age and great longevity;  
 He can swallow himself, crawl through himself, and come out again with facility,  
 He can tie himself up in a double-bow-knot with his tail, and wink with the greatest agility.—*Chorus.*

5 Next comes the Vulture, awful bird, from the mountain's highest tops,  
 He's been known to eat up little girls, and then to lick his chops;  
 Oh, the show it can't go on, there's too much noise and confusion,  
 Oh ladies stop, feeding those monkeys peanuts, it'll injure their constitution.—*Chorus.*

# MARY HAD A LITTLE LAMB.

37

AIR.—"BATTLE CRY OF FREEDOM.

SOLO. *Allegro giocoso.*

CHORUS.

*f*

1 Mary had a little lamb, its fleece was white as snow. Shouting the bat-tle cry of freedom. And

*p*

*f*

SOLO,

CHORUS.

everywhere that Mary went the lamb was sure to go. Shouting the bat-tle cry of free dom,

*p*

*f*

FULL CHORUS.

*ff* The Union forev-er! Hurrah, boys, hurrah! Down with the traitor, and up with the star, And

everywhere that Mary went the lamb was sure to go. Shout-ing the bat-tle cry of free-dom,

2 It followed her to school one day, which was against the rule, *Chorus.*  
For it made the children laugh and play to see a lamb at school. *Chorus.*

3 And so the teacher turned him out, but still he lingered near, *Chorus.*  
And waited patiently about till Mary did appear. *Cho.*

4 "What makes the lamb love Mary so?" the children all did cry, *Chorus.*  
" 'Cause Mary loves the lamb, you know," the teacher did reply. *Cho.*

\* The third line of the chorus should be a repetition of the second line of the verse immediately preceding.

## THE SHEEPSKIN.

*Briskly.*

1. When first I saw a "Sheepskin," In Prex's hand I spied it. I'd

The first system of musical notation for the song 'The Sheepskin'. It consists of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the treble staff begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

given my hat and boots, I would, If I could have been beside it; But now that last Biennial's past: I

The second system of musical notation. The treble staff continues the melody with eighth and quarter notes. The bass staff continues the accompaniment with chords and single notes.

"skinned" and "fizzled" through; And so, in spite of scrapes and flunks, I'll have a sheepskin too.

The third system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The system ends with a double bar line.

*CHORUS.*

I'll have a sheepskin too, I'll have a sheepskin too, The race is run, the Prize is won, I'll have a sheepskin too.

I'll have a sheepskin too, I'll have a sheepskin too; The race is run, the Prize is won, I'll have a sheepskin too.

The chorus section of the musical notation. It consists of two systems. The first system has a treble staff with a melody and a bass staff with accompaniment. The second system is similar but includes a final bass staff with a more complex accompaniment. The lyrics are repeated twice.

2 Green elms are waving o'er us,  
 Green grass beneath our feet,  
 The ring is round, and on the ground  
 We sit a class complete;  
 But when these elms shall shed their leaves,  
 This grass be turned to hay,  
 The noble class of Fifty-four,  
 Will all be far away.  
     We'll be Alumni too,  
     We'll be Alumni too,  
 With white degrees we'll take our ease,  
 And be Alumni too.

3 I tell you what, my classmates,  
 My mind it is made up,  
 I'm coming back three years from this,  
 To take that silver cup;  
 I'll bring along the "*requisite*,"  
 A little white-haired lad,  
 With "bib" and fixings all complete,  
 And I shall be his "dad."  
     And I shall be his dad,  
     And I shall be his dad,  
 And you shall see how this "A. B."  
 Will look when he's a dad.

4 Then swell the chorus louder,  
 And make the old elms ring;  
 Remember, fellows, one and all,  
 This is our parting "sing,"  
 And blow the smoke and music out,  
 In volume full and strong,  
 Till old "Grove Hall," "York Square,"  
     and all  
 Shall hear our farewell song.  
     Shall hear our farewell song,  
     Shall hear our farewell song,  
 Till old "Grove Hall," "York Square,"  
     and all  
 Shall hear our farewell song.

5 This lemonade it has no "stick,"  
 But let us take a glass,  
 And fill us up a "stirrup cup,"  
 Together as a class;  
 And then before we say farewell,  
 And part to meet no more,  
 Drink to the Sophomore "Martyrs"  
 Of the class of Fifty-four.  
     The class of Fifty-four,  
     The class of Fifty-four,  
 A long adieu, oh, tried and true,  
 Old class of Fifty-four.

## WOODEN-SPOON SONG.

BY A. L. EDWARDS, '57.

AIR— "*A little more Cider.*"

1 Old Yale holds many honors  
 In reach of every son,  
 And scarce a son departs from her,  
 Without some honor won;  
 While hundreds take these honors,  
 'Twixt every twelfth full moon,  
 But one a year and only one,  
 Can take the "Wooden Spoon."

*Chorus*—Then take the Wooden Spoon,  
 Oh! take the Wooden Spoon,  
 Of all the honors Yale affords,  
 Oh take the Wooden Spoon.

2 When first we enter College,  
 With prospects bright and fair  
 Appointments are the corner-stones  
 Of castles in the air;  
 But when we find their *price* a song,  
 And do not like the tune,  
 We feel that it is better far,  
 To take the "Wooden Spoon."

*Chorus*—Then take, &c.

3 There's not a land whose morning sun  
 O'er College walls arises,  
 That cannot boast as well as we  
 Of premiums and prizes;  
 But where's the man in this broad world,  
 Save Yale's own jolly "Jun',"  
 Whose high ambition ever thought  
 To take the "Wooden Spoon."

*Chorus*—Then take, &c.

4 When College life has passed away,  
 And battle-life's begun,  
 This Wooden Spoon will ever be  
 A type of College fun;  
 But soon you'll choose your better half,  
 You'll be a *fraction* soon,  
 And *fractions* of a *fraction* then,  
 May use this "Wooden Spoon."

*Chorus*—Then take the Wooden Spoon,  
 Oh! take the Wooden Spoon,  
 Of all the honors Yale affords,  
 Oh take the Wooden Spoon.

*Largo.*

So say we all of us. So say we all of us, So say we all; So say we all of us, So say we all of us, So say we all of us, So say we all.

## RE-UNION SONG.

CLASS OF '56.

AIR—"America."

1 Once more united here,  
'Mid scenes we all hold dear,  
Greet we our Class—  
In all our scattered homes  
Low cots and lofty domes—  
Where'er a classmate roams,  
God bless our Class.

2 Health to our absent ones—  
Whom busy memory runs  
Glad to recall—  
Where'er in distant lands  
This night a brother stands,  
Clasping his unpressed hands,  
God bless them all.

3 Old friends here greet us yet,  
But friends we'll ne'er forget,  
Rest cold and pale.

Oh! while our songs ascend  
Must strains of sadness blend  
And mournful men'ries tend,  
To graves of Yale,

4 Our Alma Master! thee  
Peace and prosperity,  
Shall never fail.  
Memory shall linger long  
These charmed scenes among,  
And oft inspire the song—  
God save Old Yale!

## ANTIOCH.

*Maestoso.**Presto*

*ff* 1. There was a man in our town, And he was won-drous wise, He jumped in-to a  
2. And when he saw his eyes were out, With all his might and main, He jumped in-to an-

bram - ble bush, He jumped in - to a bram - ble bush, And scratched out both his  
oth - er bush, He jumped in - to an - oth - er bush, And scratched them in a -

eyes, And scratched out both his eyes, And scratched, and scratched out both his eyes.  
gain, And scratched them in a - gain, And scratched, and scratched them in a - gain.  
And scratched out both his eyes, And scratched out both his eyes,

# DERBY RAM.

41

CLASS OF '54.

*Presto.*

*f* 1. I came an Em-erald Fresh - man, With just a do - zen shirts, A

*ff CHORUS, in Unison.*

face unknown to whis-kers. A coat de-void of skirts. O! a coat de-void of skirts, sir, A

coat devoid of skirts, O! a coat devoid of skirts, sir, A coat de-void of skirts.

2 On knowledge was I bent, sir,  
For learning I did pant,  
So, to College I was sent, sir,  
To see the Elephant.  
O! to see, &c.

3 The animal is "some," sir,  
I've scrutinized him through,  
From trunk to tip of tail, sir,  
I rather think I'll do.  
O! I rather, &c.

4 O! College is the place, sir,  
For jollity and fun ;

For four years take your ease, sir,  
Repent when you have done.  
O! repent, &c.

5 But now old Yale, I leave her,  
To breast the waves of life,  
I'm going to serve my country,  
And sport a pretty wife.  
O! and sport, &c.

6 When I get into business,  
And count my numerous boys,  
I'll send them to old Yale, sir,  
To taste to her bunkum joys.  
O! to taste, &c.

## THE BLACK BRIGADE.

Words and Music by DAN. D. EMMET. By permission.

*Allegro.* SOLO. CHORUS SOLO.

Dar's someting rong a brew-in'; Gwine to jine de Union. Dar's

CHORUS. SOLO. CHORUS.

someting rong a brewin'; Hy-ro! we go! We're on the brink ob ru-in; Gwine to jine de

GENERAL CHORUS.

Union, Ah, ah, ah, ah! de boys from Linkum Land. Den harness up de mule, Be

careful how ye whip, An' mind your eye, Sam Johnson ani de nigga Gin'ral,



We're de Brack Brigade, Why don't ye let her rip? Jeemeses Ribber Massa Grec-ly, O!

- 2 We am the snolly-gosters, (*Repeat.*)  
An' lubs Jim Ribber oysters.  
*Cho.* Den harness up, etc.
- 3 We're gwine to fight de South, O, (*Repeat.*)  
All by de 'word ob mouth', O.  
*Cho.* Den harness up, etc.

- 4 To fight for death an' glory, (*Repeat.*)  
Am quite annudder story. *Cho.*
- 5 Old John Brown dey strung 'im, (*Repeat.*)  
As high as Haman hung 'im. *Cho.*
- 6 I'll take my boat an' paddle, (*Repeat.*)  
For freedom will skydaddle. *Cho.*

## PRESENTATION-DAY SONG.

AIR.—“WHERE, OH, WHERE ARE THE HEBREW CHILDREN?”

CLASS OF '53.

*Allegretto.*

1, U - bi sunt Bienni - a - les char - tæ, U - bi sunt Bien-ni - a - les char - tæ,  
Pro - fes - sor - i - bus pa - bu - lo e - runt, Pro - fes - sor - i - bus pa - bu - lo e - runt.

Om - nes a no - bis pro - stra - tæ? (Fie - ri non po - test quin.)  
Pro - fes - sor - i - bus pa - bu - lo e - runt, Non alia re dig - næ sunt.

- 3 Ubi est meus parvus equus  
Qui de me est bene meritus?  
(Per quem stabat, quominus—)  
Actum est de meo equo,  
Ex equo sic pugnavi. *Bis.*
- 3 Ubi sunt hi professores  
Quibus modo cenam dedimus?  
(Qui nihil prætermiserunt quin—)  
Laborant stomacho, sed nihil interest,  
Si sheepskin valet, bene est, *Ter.*
- 4 Ubi classes inferiores?  
Invidentes hic a tergo:  
Macte, pueri, virtute! *Bis.*

- Non cujusvis est æquare  
Classem quinquaginta tres! *Ter.*
- 5 Ubi sunt Seniores ante nos?  
Haud seio an terra marique  
Ubique dispersi sint  
Idem sunt qui semper fuerunt;  
Ex civitate pulsi sunt. *Bis.*
- 6 Ubi est Gulielmus Wickham  
Qui sæculare carmen cantat?  
Vermes habent corpus id.  
Alios centum annos abhinc,  
Vermes devorarint nos. *Ter.*

*Andante.*

1 Once on a time there was a man, His name was Peter Gray ;

He lived way down in that 'ere town, Call'd Penn-syl-va - ni - a.

*CHO.*  
*p* Blow ye winds of the morn - ing, Blow ye winds, Heigh - o

Blow ye winds of the morn - ing, Blow, blow, blow.

- 2 Now Peter Gray he fell in love, all with a nice young girl,  
The first three letters of her name were L - U - C, Anna Quirl. *Cho.*
- 3 But just as they were going to wed, her papa he said "No,"  
And consequently she was sent way off to Ohio. *Cho.*
- 4 And Peter Gray he went to trade for furs and other skins,  
Till he was caught and scalp - y - ed by the bloody Indians. *Cho.*
- 5 When Lucy Anna heard the news, she straightway took to bed,  
And never did get up again until she di - i - ed. *Cho.*

# DRINKING SONG.

45

Air.—"LANDLORD, FILL THE FLOWING BOWL."

*Allegretto.*

*f* 1. Landlord, fill the flow-ing bowl, Un - til it doth run o - - ver,

Land-lord, fill the flow - ing bowl, Un - til it doth run o - ver.

*CHORUS.*

*ff* For to-night we'll mer-ry, mer-ry be, For to-night we'll merry, merry be,

For to-night we'll merry, merry be, To mor - row we'll get so - ber.

2 The man that drinks good whiskey punch,  
And goes to bed right mellow,  
Lives as he ought to live,  
And dies a jolly good fellow. *Cho.*

3 The man who drinks cold water pure,  
And goes to bed quite sober,

Falls as the leaves do fall,  
So early in October. *Cho.*

4 But he who drinks just what he likes  
And getteth "half-seas over,"  
Will live until he dies, perhaps,  
And then lie down in clover. *Cho.*

## SPRINGFIELD MOUNTAIN.

SOLO. *Andante*

1. On Springfield mountain there did dwell A nice young man, I knew him well I - ell, sing

CHORUS.

Tu - ri - lu - ri - tu - ri - lay, Sing tu - ri - lu - ri - tu - ri - lay - i - a.

- 2 On Monday morning he did go  
Down to the meadow for to mow. etc.
- 3 He scarce had mowed half round the field,  
When a pesky serpent bit his heel. *Cho.*
- 4 He raised his scythe and struck a blow,  
Which laid the pesky serpent low. *Cho.*
- 5 He took the serpent in his hand,  
And posted off to Molly Brand. *Cho.*
- 6 "Oh, Johnny dear, why did you go  
Down to the meadow for to mow? *Cho.*
- 7 "Oh, Molly dear, I thought you knewed  
'Twas father's field and must be mowed. *Cho.*
- 8 Now this young man gave up the ghost  
And did to Abraham's bosom post. *Cho.*
- 9 And thus he cried as up he went,  
"Oh, pesky, cruel, sar - pi - ent." *Cho.*
- 10 Now all young men, a warning take,  
Beware of the bite of a great big snake. *Cho.*

# AH ME!

47

By G. L. BISHOP '66.

*Adagio mosso.*

1. Tolling soft-ly, slowly, now, The old bell ring-eth out its mourn, Tolling soft-ly, sad-ly,

now That Six-ty Six, a-las! is gone. Ah we! that now must part Ah we! that now must

part, That now must leave old scenes and tricks, In part-ing with our Six-ty-Six.

2 Waving softly, very slow,  
Each old tree waveth us good-bye,  
Waving songs of years ago,  
That now in memory treasured lie.  
*Chorus.*—Ah we! &c.

3 Tolling softly, a sad song  
The old bell endeth with a cry  
Tolling sadly, lingering long,  
As we bid each one good-bye.  
*Chorus.*—Ah we! &c.

# GOOD NIGHT.

*Sostenuto.*

p 1. Good night, ladies! Good night, ladies! Good night, ladies! We're going to leave you now.

*Allegro.*

*Repeat pp*

*f* Merri-ly we roll along, roll a long, roll a-long, Merrily we roll along, o'er the dark, blue sea.

2 Farewell, ladies, etc.

3 Sweet dreams, ladies, etc.

## THE OLD MOUNTAIN TREE.

2D TENOR.

JAMES G. CLARK. By permission.

1ST TENOR.

1 Oh! the home we loved by the bounding deep, Where the hills in glo - ry stood; And the

1ST BASS.

2D BASS.

moss-grown graves where our fath - ers sleep, 'Neath the boughs of the wav - ing wood; We re-mem - ber yet with a

fond re-gret For the rock and the flow - 'ry lea, Where we once used to play thro' the

long, long day In the shade of the old mountain tree, In the shade of the old mountain tree.

2 We are pilgrims now in a stranger land,  
 And the joys of youth are passed;  
 Kind friends are gone, but the old tree stands  
 Unharm'd by the warring blast;  
 Oh, may the lark sing in the clouds of spring,  
 And the swan on the silver sea,  
 But we mourn for the shade where the wild bird made  
 Her nest in the old mountain tree,  
 Her nest in the old mountain tree.

3 Oh! the time went by like a tale that's told  
 In a land of song and mirth,  
 And many a form in the church-yard cold,  
 Finds rest from the cares of earth;  
 And many a day will wander away,  
 O'er the waves of the western sea.  
 And the heart will pine, and vainly pray  
 For a grave by the old mountain tree,  
 For a grave by the old mountain tree.

## THREE CROWS.

*It is the custom for some one to "line" each stanza before it is sung.*

*Largo.*

*f* 1. There were three crows sat on a tree, And they were black as crows could be.

2 Said one old crow unto his mate,  
 "What shall we do for grub to eat?"

3 "There lies a horse on yonder plain  
 Who's by some cruel butcher slain."

4 "We'll perch upon his bare back-bone,  
 And pick his eyes out one by one."

## EVENING BELLS.

*Andante. do'ce.*

1 Those eve - ning bells, those eve-ning bells, How many a tale their mu-sic tells, Of

1 Those eve - ning bells, those eve-ning bells, How many a tale their mu-sic tells, Of

youth and home, and that sweet time, When last I heard their sooth-ing chime, Those

youth and home, and that sweet time, When last I heard their sooth-ing chime, Those

eve - ning bells, those even - ing bells, How many a tale their mu - sic tells.

eve - ning bells, those even - ing bells, How many a tale their mu - sic tells.

2 Those joyous hours are passed away,  
And many a heart that then was gay,  
Within the tomb now darkly dwells,  
And hears no more those evening bells.  
Those evening, &c.

3 And so 'twill be when I am gone,  
That tuneful peal will still ring on,  
While other bards shall walk these dells  
And sing your praise, sweet evening bells.  
Those evening, &c.



## PARTING SONG.

AIR—"Evening Bells."

BY EDWARD M. WRIGHT '65.

- 1 Four revolutions of the sun  
We've numbered slowly, one by one,  
In which we've climbed those heights sublime,  
Where dwelt the Bards of long past time,  
And sung those songs, and learned that lore,  
Which we shall sing and know no more.
- 2 Oft cheered by Fancy's gorgeous ray,  
We've panted for this closing day;  
But not as every throbbing heart  
Feels that the hour has come to part,  
Oppressed with thoughts we ne'er can tell,  
We sadly murmur our farewell.
- 3 And when again the shadows fall,  
Enveloping each gray old hall,  
Then others 'neath these Elms will meet,  
These walks be pressed by other feet,  
And all that we can claim at last,  
Will be the echoes of the past.
- 4 And now we leave this resting place,  
With loins girt up for life's long race;  
And, Brothers, when that race is o'er,  
Then may we meet to part no more,  
But safe within that Better Land,  
Continue an unbroken band.

## PARTING SONG.

BY S. W. DUFFIELD, '63.

AIR—"Evening Bells."

- 1 The sadness of each vanished year  
Falls on us as we linger here,  
And thoughts of moments past arise  
To pain our hearts and dim our eyes,  
For these broad Elms no more shall see  
Our long united '63.
- 2 To some the East shall open wide  
The treasure of her wealth and pride,—  
To some the West with lavish hand  
Shall grant the fairest of her land,  
And so shall part, by land and sea,  
Our long united '63.
- 3 To some the sound of war shall come,  
The shrill-toned fife, the rolling drum,  
And far from those they love the best  
Shall be, perchance, their latest rest;  
And so shall part, where'er they be,  
Our long united '63.

- 4 But yet the moments still delay,  
These moments of our final day,  
And so we lay aside again  
All thoughts of care which cause us pain,  
Until the parting comes, and we  
Shall leave old Yale with '63.

## BIENNIAL-JUBILEE SONG.

BY W. E. BLISS, '67.

AIR—"Evening Bells"

- 1 Alumni Hall! Alumni Hall!  
Ere we had passed Biennial,  
Thy dreaded walls we shunned through fear,  
Nor would we near thy doors appear,  
But now examination's o'er  
Our cares and fears exist no more.
- 2 Our cramming past, our labor done,  
Our goal and crown of victory won,  
With naught to mar this happy hour,  
And freed from every tutor's power,  
Here have we come, with joy and glee,  
To celebrate our Jubilee.
- 3 Biennial's past: Biennial's past,  
And Junior year has come at last,  
Its days will quickly pass along,  
'Mid joy and mirth, 'mid cheer and song.  
Then let its first glad welcome be  
This, our Biennial Jubilee.

## JOHN BROWN.

John Brown had a little injun,  
John Brown had a little injun,  
John Brown had a little injun,  
One little injun boy.  
One little, two little, three little injun,  
Four little, five little, six little injun,  
Seven little, eight little, nine little injun,  
Ten little injun boys.  
Ten little, nine little, eight little injun,  
Seven little, six little, five little injun,  
Four little, three little, two little injun,  
One little injun boy.

## FAIRY MOONLIGHT.

*Moderato.*

1. Hail to thee, queen of the si - lent night, Shine clear, shine bright, yield thy pensive light;

ALTO VOICE

1. Hail to thee, queen of the si - lent night. Shine clear, shine bright, yield thy pensive light;

Blithe-ly we'll dance in thy sil - ver ray. Hap - pi - ly passing the hours a - way.

Blithe-ly we'll dance in thy sil - ver ray. Hap - pi - ly passing the hours a - way.

Must we not love the stil - ly night, Dressed in her robes of blue and white? Heaven's arches ring,

Must we not love the stil - ly night, Dressed in her robes of blue and white? Heaven's arches ring'

# FAIRY MOONLIGHT. CONCLUDED. 53

*ritard.*

Stars wink and sing, Hail, silent night. Fairy moonlight Fai-ry, fai-ry, fai-ry moon-

Fairy moonlight.

Stars wink and sing, Hail, silent night Fairy moonlight, Fairy moon - - -

*ritard.*

light Fai-ry moonlight Fairy moonlight Fai - ry, fai - ry, fai - ry moonlight.

*ritard.*

Fai-ry moonlight, Fairy moon - - - light.

2.

Dart thy pure beams from thy throne on high,  
 Beam on through sky, robed in azure dye ;  
 We'll laugh and we'll sport while the night-bird sings,  
 Flapping the dew from his sable wings,  
 Sprites love to sport in the still moonlight,  
 Play with the pearls of shadowy night ;  
 Then let us sing,  
 Time's on the wing,  
 Hail, silent night,  
 Fairy moonlight.

TENOR.



1. Symbol of our trust ! When sorrow Darkens on our shad - ovy way.

ALTO.

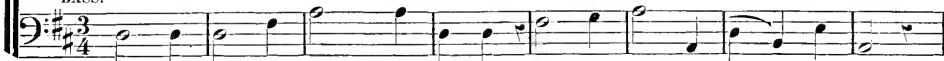


AIR.



1. Symbol of our trust ! When sorrow Darkens on our shad - ovy way.

BASS.



Be thou sign of bright to - morrow, Climb to where the sunbeams play.



Be thou sign of bright to - morrow, Climb to where the sunbeams play.



- 2 Be thou mightier to inspire,  
     Truer than the sculptured bust;  
     And while clinging, climbing, higher,  
     Tell that we are more than dust.
- 3 Symbol, too, of patient waiting,  
     Waiting for the tardy years,  
     Torn by storms, but still creating  
     Leaves of hope and charms for tears;—
- 4 Planted thus by Friendship's fingers,  
     Silently to strengthen there.  
     Seal the thought that round thee lingers,  
     Witness our last, saddest prayer.
- 5 Frail memento ! softly waking  
     Memories set in checkered light,  
     Of our meeting and our breaking,  
     Thee we leave to God and Night.

G. F. ROOT.

1. There's mu - sic in the air, When the in - fant morn is nigh; And faint its blush is

1ST TENOR

2. There's mu - sic in the air, When the noontide's sul - try beam. Reflects a gold - en

ALTO.

3. There's mu - sic in the air, When the twilight's gen - tle sigh Is lost on evening's

seen On the bright and laughing sky. Many a harp's ex - ta - tic sound With its thrill of

light On the dis - tant mountain stream. When beneath some grateful shade Sorrow's aching

breast As its pen - sive beau - ties die. Then, O then the lov'd ones gone Wake the pure ce -

*dimin.* *2nd time pp*

joy profound, While we list enchant - ed there To the mu - sic in the air.

head is laid, Sweet - ly to the spir - it there Comes the mu - sic in the air.

les - tial song, An - gel voic - es greet us there, In the mu - sic in the air.

## SONG OF THE SPOON.

Words by R. E. SMYTHE, '66.

Music by OTTO.

1ST AND 2D TENOR.

1 Eyes of beau-ty, throng'd around thee Gaze up-on thee, Spoon. to night, Up-i-dee,  
In thy presence all our hearts Are full of mer-ry, made de-light, Up-i-dee,  
1ST AND 2D BASS.

Up-i-dee, Up-i-dee, Up-i-dee, Up-i-da. Laugh, be mer-ry  
Up-i-dee,

mer-ry, mer-ry June; Kind, be-nig-nant June; jol-ly, jol-ly June; To her children

gives the no-ble, gives the no-ble Wood-en Spoon.

To her children gives the no-ble, no-ble Wooden  
Blessings ev-er be up-on thee, on thy hon-est wood-en face, Strangely carv-en,  
Spoon.

mystic meanings Shadow from thy state-ly grace, Up-i-dee, Up-i-dee, Up-i-dee, Up-i-da

# SONG OF THE SPOON. (CONTINUED.)

57

2d time omit to Coda.

*p*

While the wave shoeks Mad - ly the rocks. Drops fall in spray, Jew - els are they

In the robes of night. In the locks of storms, Making darkness bright, Lighting our way.

*mf*

Then the dark, fear - ful wave, Sailors' home, sail - ors' grave, Seems to glow with de - light,

*cres.* *ritard.* *dolce.* *p*

And it shines in pleas - ant mem'ries Through the night... Thus thro' our days

When the waves beat high, And our souls re - ply In one constant tune, Still shall it cheer,

Repeat with same words.

D. C. al *F* e poi la Coda

Looking back upon mem'ries held so dear, Wreathing the spoon. Spoon, Spoon, Spoon, Spoon.

CODA. *f*

Wood - en Spoon, Wood - en Spoon, Wood - en Spoon, Wood - en Spoon,

FINE.

Wood - en Spoon, Wood - en Spoon, Spoon, Spoon, Spoon, Spoon, Wooden Spoon.

But another year together,  
And with faces sad and pale,  
Upidee, upidee, etc.  
We must leave thee, and whatever  
We have had most dear at Yale.  
Upidee, upidee, etc.  
Other voices merrily will sing  
Thee a very king,  
Till the startled moon

Yields her homage to the noble Wooden Spoon.  
Through the ages, ever dearer,  
Shall thy glory move along,  
And forever, louder, clearer,  
Shall thy praises swell the song.

2 Scatter flowers, scatter laughter,  
In his path who bears the Spoon;  
Upidee, upidee, etc.  
And around him ever after,  
Still shall ring the merry tune.

Upidee, upidee, etc.  
Smile upon him, fairest of the fair;  
Let your beauty rare  
Grace the peerless boon:

Brightest, dearest, noblest treasure, Wooden Spoon.  
And an honor shall it ever  
Be to him, the highest, best,  
'Till our college bond shall sever,  
And the parting hand be pressed.

### WOODEN SPOON SONG.

BY P. R. PORTER, '67.

AIR.—"Song of the Spoon."

1 Welcome, welcome, eve of gladness,  
Hail, O hour of joy supreme!  
All ye golden lamps of heaven  
Now with softest influence beam.  
In your beauty kindly smile on us,

Bright-eyed Hesperus,  
Silver-throned Moon,  
While we hold the mystic revels of the Spoon.  
Shout the chorus ever joyful:  
Welcome, Mirth and Revelry,  
Welcome, Beauty, Song, and Friendship;  
Hail, O Prince of Jollity!

Come rosy hours  
And ye sweet powers:  
All ye blithe gnomes,  
Where'er each roams;  
Nymphs divinely fair,  
Forms of earth or air,  
Sylphs and houris rare,  
From your bright homes  
Hither come on swift wing,  
And the Spoon homage bring.

To his high festival  
All ye Fairies, Loves, and Graces,  
He doth call.  
Come Titania, queen,  
And fair Mab serene,  
From the silver sheen  
Of the full orb'd moon;  
While eyes as bright  
And forms as light,  
Gathered here to night,  
Welcome the Spoon.

3 Many an hour of festal gladness  
We have known together here:  
None of pleasure so unmingled—  
Brightest of the golden year.  
Where, O where are hearts so light and free!  
Then who would not be,  
Be a jolly June

Shouting glory to the good old Wooden Spoon!  
Heart to heart swells in the chorus;  
Let it thunder forth to thee:  
Live forever, sung and honored,  
Peerless Prince of Jollity.



## THE WOODEN SPOON.

BY A. E. KENT, '54.

AIR— "*Benny Havens O.*"

1 Come all ye jolly Juniors, and stand up in a row,  
 For singing sentimentally we're going for to go,  
 We care not for appointments, for morning night or noon,  
 We're singing loud the praises of the jolly Wooden Spoon,  
     The jolly Wooden Spoon!  
     The jolly Wooden Spoon!  
 We're singing loud the praises of the jolly Wooden Spoon!

2 To the fearful Freshmen we would sing,  
 who sit so far behind,—  
 Oh! dare not gaze upon the spoon lest you be stricken blind!  
 Look forward for a year or so, you will be Soph'mores soon,  
 And Sophomore Biennial decides the Wooden Spoon,  
     Decides the Wooden Spoon, &c.

3 What adds to our enjoyment, our pride and glory too,  
 Is that so many ladies fair are present to our view,  
 We thank them for their favor,—it is a mighty boon:  
 We sing as well their praises as the glories of the Spoon!  
     The glories of the Spoon, &c.

4 But one short year remains to us and we'll be here no more,  
 So if you think of husbands from the Class of Fifty-Four,  
 You must, sweet ladies, be on hand, you cannot be too soon;  
 Permit us to propose to you the man who has the Spoon!  
     The man who has the Spoon, &c.

5 And Sophomores, remember well, on you our mantle falls—  
 'Tis yours to stand, in fifty-four, within these hallowed walls!  
 Among you, though you know him not, there stands an embryo June,  
 Whose name, upon the Tutor's books, is writ against the Spoon!

6 Oh! now you Greek Oration man, we see your curious look!  
 And those two Philosophicals with jealousy are strook;  
 For cochleareati but join in this our tune,  
 And raise on high the glories of the jolly Wooden Spoon!  
     The jolly Wooden Spoon, &c.

## THE WOODEN SPOON.

AUTHOR UNKNOWN.

AIR—" *Auld Lang Syne.*"

1 When first the Fresh to College hies,  
 His leisure time to spend,  
 He wears away his sleepless eyes,  
 High scholarship his end;  
 But soon he finds that few attain  
 That much desired boon,  
 And with all effort seeks to gain  
 The far-famed Wooden Spoon.  
     Then loudly sing, each son of Yale,  
     This worthy, honor'd boon,  
 He who attempts will rarely fail  
 To gain the wooden spoon.

2 When in his chamber lone and drear,  
 He wastes the midnight oil,  
 He fears not, nor has cause to fear  
 That he shall lose his toil,  
 For visions bright flit round his head,  
 And Hope, appearing soon,  
 High o'er the curtains of his bed  
 Display the *Wooden Spoon*.

3 'Tis this supports him when despair  
 Else would oppress him sore;  
 'Tis this which drives away his care,  
 And bids him fear no more.  
 When Horace frets and Euclid bores  
 Each luckless tutored loon—  
 He, o'er his lesson dreaming, snores,  
 And views the *Wooden Spoon*.

4 And when appointments do appear,  
 He can exulting say  
 With gladsome heart I now may cheer  
 O'er my success to-day.  
 I once to Yale a *Fresh* did come,  
 But now a jolly *Jun*,  
 Returning to my distant home,  
 I hear the *Wooden Spoon*.

## A PARTING SONG.

AIR.—“OFT IN THE STILLY NIGHT.”

*Expressivo.*

1. Oft in our future course, When other ties shall bind us, Shall mem'ry's gen-tle force Of  
Thus in our future lives, When o-ther ties shall bind us, Fond mem'ries shall a-rise, And

FINE.

all these scenes remind us; Our classmates dear, As - sem-bled here, The part-ing word now  
of these scenes remind us.

spok - en, Our stu - dies done, Life's toil begun,—Our no - ble band un - brok - en.

2 When we remember those  
Young hearts with ours united,  
Who, ere our journey's close,  
In bloom of youth were blighted;  
We'll drop a tear  
Upon their bier,  
While fondly we will cherish  
Their blooming youth,  
Their spotless truth,  
Nor let their memories perish.  
Thus we'll remember those  
Young hearts with ours united,  
Who, ere our journey's close,  
In bloom of youth were blighted.

3 Then oft in future years,  
When other ties shall bind us,  
With mingled smiles and tears  
We'll of these scenes remind us.  
Our classmates dear,  
Who with us here  
Have trod life's path together,  
And in our heart  
Shall e'er have part,  
And be forgotten never.  
Thus oft in future years,  
When other ties shall bind us,  
With mingled smiles and tears  
We'll of these scenes remind us.

# BROTHERS' CAMPAIGN SONG.

61

Air.—"PIRATE'S CHORUS."

By G. C. S. SOUTHWORTH, '63.

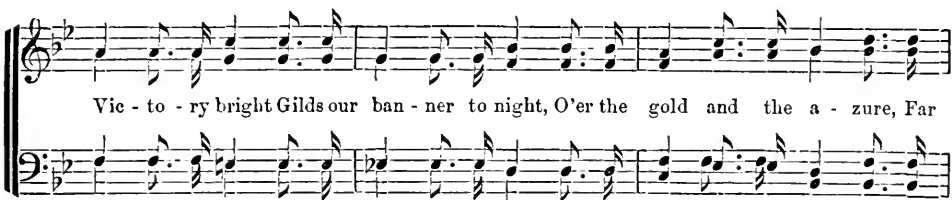
*Alla Marcia.*



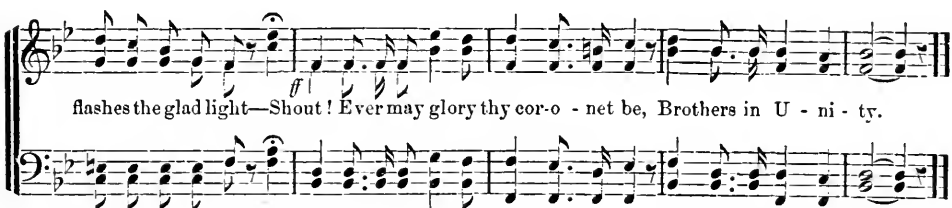
*f* 1. Shout high the an- them of ju - bi- lant praise, Hon - or these hap - py days ;



Shout high the an- them of ju - bi- lant praise, Hon - or these hap - py days.



Vie - to - ry bright Gilds our ban - ner to night, O'er the gold and the a - zure, Far



flashes the glad light—Shout ! Ever may glory thy cor-o - net be, Brothers in U - ni - ty.

2 Gentle and sacred covenant tie,  
Binding our hearts for aye,  
Altars above  
Waft their incense of love,  
On soft pinions of pleasure,  
Wherever we may rove,—Shout !—*Chorus.* Ever, etc.

3 Pledged by this altar our holiest shrine,  
Girded with love divine,  
Pealing our cry,  
Of the battle, on high,  
On, onward press proudly,  
To conquer or die,—Shout !—*Chorus.* Ever, etc.

## CHRISTMAS ANTHEM.

1ST TENOR.

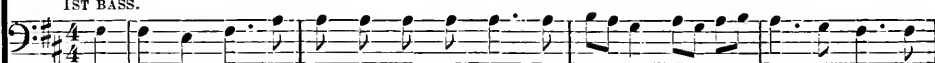


1. In heav'n, in heav'n the rapt'rous song be - gan, And sweet, and sweet se - raphic fire, Thro,

2ND TENOR.



1ST BASS.

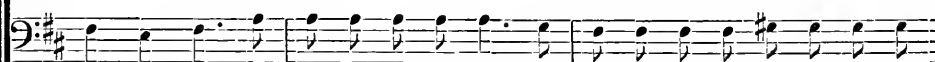
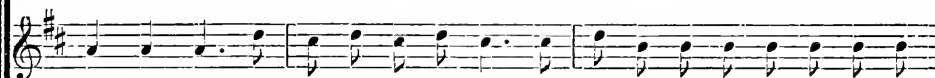


5 With joy, with joy the cho - rus we'll re - peat, Glo - ry, glo - ry to God in heav'n, Good

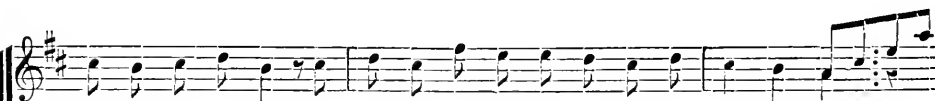
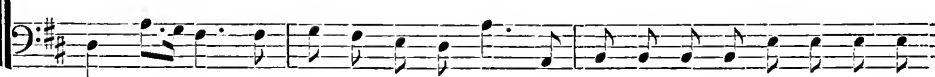
2ND BASS.



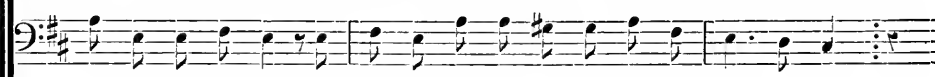
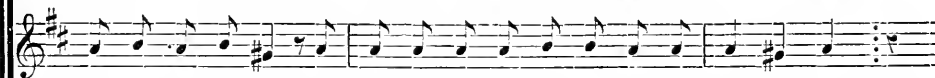
all thro' all the shin - ing le - gions ran, Thro' all the shin - ing le - gions ran, And



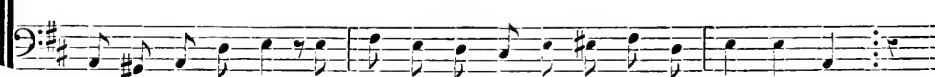
will and peace are now, are now complete, Good will and peace are now complete, Christ



strung and tun'd the lyre, And strung and tun'd the lyre, And strung and tun'd the lyre. D. C.



to the earth is giv'n, Christ to the earth is giv'n, Christ to the earth is giv'n. D. C.



2. Swift thro' the vast ex-panse it flew, it flew, And loud, loud the ech-o roll'd. And

6. Hail, Prince of peace, for-ev - er

loud the ech-o roll'd. And loud the ech-o roll'd the ech-o

hail, for-ev - er hail, The Sa - - - viour of man - kind, The Saviour

roll'd, the ech - o roll'd, And loud the ech - o

of man-kind, The Sa - viour of man - kind, of

roll'd, the ech - o roll'd. *D. C. Inst. 2d. time.*

man - kind. *Fine.*

3. The theme, the song, the joy was new, the

3. The theme, the song, the joy was new, the

# CHRISTMAS ANTHEM. CONTINUED. 65

song the joy was new, 'Twas more than heav'n could hold, 'Twas more than heav'n could hold.

song, the joy was new, 'Twas more than heav'n could hold, 'Twas more than heav'n could hold.

Down from the por-tals of the sky, Down from the por-tals of the

Down from the por-tals of the sky, Down from the por-tals of the

sky, Th'impetuous tor-rent ran, .... Th'impetuous tor-rent ran.

sky, Th'impetuous tor-rent ran, .... Th'impetuous tor-rent ran.

And angels flew with ea - ger joy, And an - gels flew with ea - ger joy, To

And angels flew with ea - ger joy, And an - gels flew with ea - ger joy, To

bring the news to man To bring the news to man, And

bring the news to man To bring the news to man, And

angels flew with ea - ger joy, To bring the news to man, the news to

angels flew with ea - ger joy, To bring the news to man. the news to



The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes, marked with *man.* and *Inst.*. The middle staff is in treble clef and contains a whole rest. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes, marked with *man.*

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The middle staff is in treble clef with a key signature of one sharp (F#) and contains a whole rest. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The lyrics "Hark! the che - ru - bic ar - mies shout, And glo - ry leads the song,.... And" are written below the staves.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The middle staff is in treble clef with a key signature of one sharp (F#) and contains a whole rest. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The lyrics "And glo - ry leads the song,.... And" are written below the staves.

glo - ry leads the song, And glo-ry leads the song, Good will and peace are heard thro'out th'har-

- mo - nious heav'n - ly throng, Good will and peace are heard thro'out th'har-

. mo - nious heav'n - ly throng, Good will and peace are heard thro'out th'har-

- monious heav'nly throng, Good will and peace are heard thro'out th'harmonious heav'nly throng.

- monious heav'nly throng, Good will and peace are heard thro'out th'harmonious heav'nly throng.

# STARS OF THE SUMMER NIGHT.

69

[A SERENADE.]

*Dolce.* 1 Stars of the sum - mernight, Far in yon a - zure deeps, Hide, hide your

2 Moon of the sum - mernight, Far down yon west - ern steep, Sink, sink in

gold-en light, She sleeps,—my lady sleeps, She sleeps, she sleeps,—my la - dy sleeps.

sil - ver light, She sleeps,—my lady sleeps, She sleeps, she sleeps,—my la - dy sleeps.

3 Wind of the summer night,  
Where yonder woodbine creeps,  
Fold, fold thy pinions light,  
She sleeps, my lady sleeps.

4 Dreams of the summer night,  
Tell her, her lover keeps  
Watch, while in slumbers light  
She sleeps, my lady sleeps.

## PARTING HYMN.

CHORUS. *Andante espressivo.*

In part from MENDELSSOHN.

1ST AND 2D TENOR.

*cres.*

*pp*  
 1. Lamb of God, behold us meet-ing Here, up-on thy ho-ly day, Bless us  
 1ST BASS. *cres.*

3. When the day of life is fa-ding Fast in-to its ev-ning grey, Join us  
 2D BASS.

in the moments fleeting, While within thy courts we stay, While within thy courts we stay.  
 where no more in-vad-ing Fears or doubts can lead astray, Fears or doubts can lead a-stray.

*SOLI.*  
 Bless us parting, Bless us start-ing Out up-on life's weary way, Bless us part-ing, Bless us  
 Where death nev-er-more can sev-er Chains of love that bind to-day, Where death nev-er-more can

*f TUTTI.*  
 start-ing Out up-on life's weary way, Bless us part-ing, Bless us start-ing Out up-  
*rit.* *TUTTI. A tempo.*  
 sev-er Chains of love that bind to-day, Where death nev-er-more can sev-er Chains of

*FINE. p SOLI* *TUTTI.*

on life's weary way. 2. Brightest joys are soonest ended; Parting scenes to all must come;

*FINE. SOLI.* *TUTTI.*

love that bind to-day. *p*

*SOLI.* *TUTTI.*

Pleasure is with sor-row blend ed; Friends must from each other roam. May thy

*SOLI.* *TUTTI.*

*cres.*

guid-ing grace a - bid-ing Lead to rest in heav'n, to rest in heav'n, our

*dim.* *molto ritard.* *D. C.*

home, Lead to rest, lead to rest in heav'n...., our home.

## AULD LANG SYNE.

*Moderato.*

1. Shouldauld ac- quaintance be for- got, And nev- er brot' to mind? Should

auld ac- quaintance be for- got, And days of auld lang syne? For

*CHORUS.*

days of auld lang syne, my dear, For auld lang syne, We'll

tak' a cup o' kind- ness yet, For auld lang syne.

2 We two have run about the braes,  
And pult the gowans fine;  
But we've wandered monie a weary foot,  
Sin' Auld Lang Syne.—*Chorus.*

3 We two have paddled in the barn,  
Frae morning sun till dine;  
But seas between us braid have waved,  
Sin' Auld Lang Syne.—*Chorus*

## ALUMNI SONG.

BY H. M. COLTON, '48.

AIR—"Auld Lang Syne."

1 Should those old times be e'er forgot,  
 So mellow and so hale;  
 Those good old times, those grand old times  
 We passed at Yale;  
 When in youth's fiery blood, we felt  
 So happy and so fine?  
 Come make your memories green again,  
 For days o' lang syne;  
 For days o' lang syne, my friends,  
 For days o' lang syne;  
 Come make your memories green again,  
 For days o' lang syne.

2 We've come a host, each from his post,  
 From pulpit and from bar;  
 From skillful tending of disease,  
 And fields of war;  
 From hardy traffic on the land,  
 And commerce on the brine;  
 To greet old Yale with kindness yet,  
 For auld lang syne.  
 For auld lang syne, my friends,  
 For auld lang syne;  
 To greet old Yale with kindness yet,  
 For auld lang syne.

3 We all have wrought in mines of thought,  
 And brought up various ore;  
 But many a mate has met his fate  
 That sat with us of yore;  
 Should these old comrades be forgot  
 Who thus do pale and pine?  
 We'll think of them with kindness yet,  
 For days o' lang syne.  
 For days o' lang syne, good friends,  
 For days o' lang syne,  
 We'll think of them with kindness yet,  
 For days o' lang syne.

4 And we—frail remnant, large or small,  
 Of bands that once were one;  
 We, too, must pass each in his place,  
 Till all are gone.  
 Then there's a hand—let each one say—  
 And gi' us a hand o' thine;  
 And we'll take a right good hearty shake,  
 For auld lang syne.  
 For auld lang syne, old mates,  
 For auld lang syne;  
 And we'll take a right good hearty shake  
 For auld lang syne.

5 And though Time's frost be on our heads,  
 And his cold within our bones;  
 And our heart's lone chambers echo not  
 To other tones!  
 Yet ring we out in final shout  
 This old and hearty line:  
 For th' oldest here is young enough,  
 For auld lang syne;  
 For auld lang syne, good sirs,  
 For auld lang syne,  
 For th' oldest here is young enough  
 For auld lang syne.

## PARTING SONG.

BY C. R. PALMER, '55.

AIR—"Juvallera."

1 The day of departure has come, and  
 our sail  
 Already is spread to the favoring  
 wind;  
 Adieu, Alma Mater, Adieu, dear old  
 Yale—

*Bis.* We leave you to-day when your sun  
 has declined.

*Chorus*—Juvallera! Juvallera! Juvalle,  
 vaille, vallerà, &c.

2 As sadly the last parting moments  
 glide past,  
 With thoughts of the years that have  
 peacefully flown,

*Bis.* We gaze upon life's stormy ocean at last,  
 And dread to embark on its waters  
 alone

*Chorus*—Juvallera, &c.

3 Yet linger we may not, we sever to-day  
 The last ties that fasten our bark to  
 the shore;

*Bis.* And through the wide waste take our  
 wearisome way,  
 To meet ne'er again till the voyage  
 be o'er.

*Chorus*—Juvallera, &c.

4 Then, comrades, as 'neath these dark  
 trees we recline,  
 We'll pledge one another to cherish  
 this day,

*Bis.* Around Fifty-five fondest memories  
 shall turn,  
 And elm-girt old Yale be remembered  
 for aye.

*Chorus*—Juvallera, &c.

## PARTING ODE.

BY GEORGE PRATT, '57.

AIR— "*Auld Lang Syne*."

- 1 Farewell! farewell! the parting word,  
To-day dissolves our band,  
No more within these hallowed walls,  
Shall we united stand;  
But e'er we part, pledge hand and heart,  
With truth that ne'er shall fail,  
To swell the fame and glorious name,  
Of Fifty-seven and Yale.
- 2 Four summers bright, with sunny light,  
Have crowned the fleeting years,  
Since first we met as strangers meet,  
With mingled hopes and fears;  
But soon our hearts were bound in one,  
With friendship's golden chain,  
Which, come what may in after years,  
Unsevered shall remain.
- 3 And though to distant homes we part,  
And enter earnest life,  
The memory of our College days  
Will cheer us in the strife;  
Like stars which shine through rifted clouds,  
And light the darkened heaven,  
In after years sweet thoughts will come  
Of Yale and Fifty-seven.
- 4 Farewell! farewell! the parting word,  
To-day we sadly sing,  
Though round our hearts the hopes of life,  
Like summer blossoms spring;  
But let the years bring joy or tears,  
As youth and life decline,  
"We'll take a cup of kindness yet,"  
For Yale and Auld Lang Syne!

## PARTING ODE.

BY THERON BROWN, '56

AIR— "*Auld Lang Syne*."

- 1 O! sad the light must fall to-night,  
And pensive blow the gale,  
That lifts and swells, with fond farewells,  
The evening bells of Yale.
- 2 'Tis holy here! how deep and dear  
Resounds the long "good-bye;"  
We ne'er shall shed a sweeter tear,  
Nor heave a purer sigh.
- 3 The daily themes, the passing schemes  
Our days of study knew,  
Are nothing now but dying dreams:  
Adieu, my mates, adieu!

- 4 All, all are past, and soon the last  
Will fade from book and brain,  
O! give and take, for memory's sake,  
The parting hand again!
- 5 Still in each breast, there burns, confessed,  
A longing to be FREE!  
We gaze like eaglets from our nest  
And lift our wings to flee.
- 6 Away! for fame, the splendid star  
Of Fame, we, following, hail!  
From home dismissed, no more to list  
The vesper bells of Yale.

## PARTING SONG.

CLASS OF '56.

AIR— "*Auld Lang Syne*."

- 1 Oh! sad and sweet the thoughts that throng  
Within our hearts to-night;  
That mingle with our parting song  
As dawns the morning light.  
Sweet thoughts of happy College years—  
Mem'ries that cannot die;  
Sad thoughts,—too strong and deep for  
tears—  
That stifle our "good-bye."
- 2 Sweet thoughts of days that rolled along,  
With brighter hopes and joys;  
Sweet thoughts of days we spent among  
These elms as College boys.  
Sad thoughts that, boys no longer now,  
We deal with life's stern cares;  
Sad thoughts—that soon on every brow,  
Shall glisten silver hairs.
- 3 Sad thoughts that we, who, gathered here,  
Raise high this coral strain,  
Must part—at best, for many a year—  
And may not meet again.  
Ah well! as month by month shall wane—  
As passing years shall fade,  
Till some of us come back again.  
After our first decade,—
- 4 So wane the months, so fade the years,  
Where'er our lot may fall,—  
That brighter joys and lighter cares  
May be the lot of all.  
But while we stand a lingering band,  
The winged moments fail;  
We clasp each classmate's parting hand,  
And sing "GOD SAVE OLD YALE."



## PARTING ODE.

BY ISAAC RILEY, '58.

AIR—"Auld Lang Syne."

1. Should auld acquaintance be forgot,  
And thoughts of days gone by?  
Can memories of this hallowed spot,  
And early friendships, die?  
While hope shall burn, while life shall last,  
This thought shall never fail—  
Sad thought—though sweetest of the past,  
The friends we loved at Yale.
- 2 Old elms, ye've watched in by-gone years,  
Beneath your garland green,  
The glad re-unions and the tears  
Of many a parting scene;  
Oh! blest by sweetest airs of heaven!  
Grow high, old elms, and hale,  
While we renew the pledges given  
To friends we've loved at Yale.
- 3 Old walls! round which the thoughts of years  
Now past, so sweetly throng,  
Ye soon shall echo with our cheers,  
And hear our parting song,  
Old walls! may sunny memories dwell  
Around you, ne'er to fail  
Till ye shall hear the last farewell  
Of friends who've loved at Yale.
- 4 Old friends! we bid a last farewell  
Sad eye, and tear-wet cheek,  
Hand clasped in hand, shall truly tell  
The thoughts we may not speak;  
To dim this scene, no winter blast,  
Or cloud shall e'er avail,  
But hearts shall hold, while life shall last,  
Their love for friends at Yale.

## PARTING ODE.

BY EDWARD C. SHEFFIELD, '59.

AIR—"Auld Lang Syne."

- 1 Oh, stern the power that brings the hour,  
To sever hands and hearts;  
And sad the chime that marks the time  
Our lingering band departs.  
Farewell, where'er around each year  
Bright memories fondly twine;  
Farewell the song we loved so long  
In the days of Fifty-nine.
- 2 A long farewell to dear Old Yale!  
Through darker days to come,  
In memory we'll turn to thee,  
Our happy, classic home.

Beside thy gray old walls to-day  
We plant the clustering vine;  
Its freshness shows the love that glows  
For thee in Fifty-nine.

- 3 Old friends and tried, as side by side  
We stand, where never more  
The organ's tone shall roll along  
For us—as oft before—  
We pledge in hearty kindness yet,  
Within this sacred shrine  
Where first we met, we'll ne'er forget  
The friends of Fifty-nine.
- 4 Dear friends, the way begun to-day  
Not long our feet may tread;  
Not many a year of joy or fear,  
Before we join the dead.  
But e'er our light go out in night,  
Or evening's sun decline,  
We'll lift the cup of kindness up,  
For Yale and Fifty-nine.

## WOODEN-SPOON ODE.

BY H. D. CATLIN, '59.

AIR—"Integer Vitæ."

- 1 O Domus præstans, ubi magni et ampli  
Vitam agunt læte et studium poliri,  
Cui favent Musæ; juvenum patrona,  
Almaque Mater.
- 2 Splendidæ famæ tibi sint honores,  
Gloriæque altæ tibi sint favores,  
Teque florentem, sapiens tuendi  
Servet Athenæ.
- 3 Filii grati tibi nos canemus,  
Ante magnorum hic memores virorum,  
Arduæque ulmi placido loquuntur  
Nocte susurru.
- 4 Sæculis multis maneat, diuque  
Laurea frontem niteas corona.  
O per ætates celebris futura  
MATER YALENSIS!
- 5 Cochlear lætum! et tibi nunc agamus  
Gratias multas, Soboles Yalensis!  
Deque te nostri pueri audientes  
Erudiantur.
- 6 Cum Pater Tempus fuerit senilis  
Ipse, resque omnes alias ruina  
Ceperit: Vivas redivivum in flore  
COCHLEAR INGENS!

## WOODEN SPOON LANCERS.

Arranged by J. M. LANDER.

## No. 1.

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. It starts with a whole rest, followed by eighth notes G2-F2, quarter notes E2-D2, and eighth notes C2-B1. A dynamic marking *mf* is placed below the first measure of the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody with eighth notes G4-F4, quarter notes E4-D4, eighth notes C4-B3, and quarter notes A3-G3. The bass staff continues with eighth notes G2-F2, quarter notes E2-D2, eighth notes C2-B1, and quarter notes A1-G1. A dynamic marking *mf* is placed below the first measure of the bass staff. The system ends with a double bar line. The word "FINE." is written below the treble staff, and a dynamic marking *ff* is placed below the first measure of the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melody with eighth notes G4-F4, quarter notes E4-D4, eighth notes C4-B3, and quarter notes A3-G3. The bass staff continues with eighth notes G2-F2, quarter notes E2-D2, eighth notes C2-B1, and quarter notes A1-G1. A dynamic marking *mf* is placed below the first measure of the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melody with eighth notes G4-F4, quarter notes E4-D4, eighth notes C4-B3, and quarter notes A3-G3. The bass staff continues with eighth notes G2-F2, quarter notes E2-D2, eighth notes C2-B1, and quarter notes A1-G1. A dynamic marking *p* is placed below the first measure of the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melody with eighth notes G4-F4, quarter notes E4-D4, eighth notes C4-B3, and quarter notes A3-G3. The bass staff continues with eighth notes G2-F2, quarter notes E2-D2, eighth notes C2-B1, and quarter notes A1-G1. A dynamic marking *p* is placed below the first measure of the bass staff. The system ends with a double bar line. The words "D. C. al fine" are written below the treble staff.

# WOODEN SPOON LANCIERS. CONTINUED. 77

No. 2.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It contains six measures of music, starting with a forte (*f*) dynamic marking. The bass staff begins with a bass clef, the same key signature, and time signature, and contains six measures of music, primarily consisting of chords. The system concludes with a repeat sign.

The second system of musical notation continues the piece. The treble staff has six measures, including a measure with a fermata. The bass staff has six measures, with a 'Fine.' marking above the first measure and a piano (*p*) dynamic marking above the second measure. The system concludes with a repeat sign.

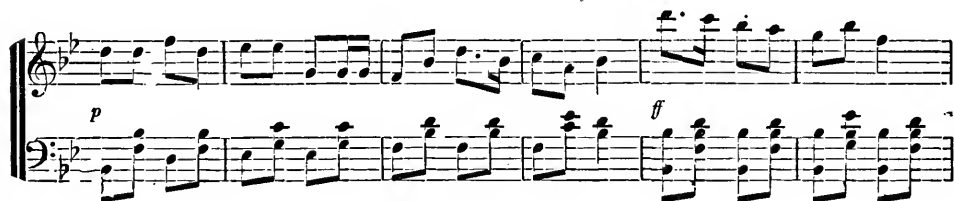
The third system of musical notation consists of a treble and bass staff. The treble staff has six measures, including a measure with a fermata. The bass staff has six measures, with a forte (*f*) dynamic marking above the fourth measure. The system concludes with a repeat sign.

The fourth system of musical notation consists of a treble and bass staff. The treble staff has six measures, including a measure with a fermata. The bass staff has six measures. The system concludes with a repeat sign.

The fifth system of musical notation consists of a treble and bass staff. The treble staff has six measures. The bass staff has six measures, starting with a forte (*f*) dynamic marking. The system concludes with a repeat sign.

## 78 WOODEN SPOON LANCERS. CONTINUED.

2d. time.



3d. time.



# WOODEN SPOON LANCERS. CONTINUED. 79

No. 3.

The first system of music consists of a treble and bass staff. The treble staff is in 6/8 time, key of B-flat major, and contains a melody starting with a quarter rest followed by eighth and sixteenth notes. The bass staff is in 6/8 time, key of B-flat major, and contains a bass line of chords, starting with a quarter rest followed by eighth and sixteenth notes. A dynamic marking *f* is placed below the first measure of the bass staff.

The second system of music consists of a treble and bass staff. The treble staff continues the melody from the first system. The bass staff continues the bass line of chords. A dynamic marking *p* is placed below the first measure of the bass staff.

The third system of music consists of a treble and bass staff. The treble staff continues the melody. The bass staff continues the bass line of chords. A dynamic marking *ritard.* is placed below the first measure of the bass staff. A fermata is placed over the final measure of the bass staff.

The fourth system of music consists of a treble and bass staff. The treble staff continues the melody. The bass staff continues the bass line of chords. A dynamic marking *a tempo.* is placed below the first measure of the bass staff. A dynamic marking *f* is placed below the first measure of the bass staff.

The fifth system of music consists of a treble and bass staff. The treble staff continues the melody. The bass staff continues the bass line of chords. A fermata is placed over the final measure of the bass staff.

# 80 WOODEN SPOON LANCERS. CONTINUED.

## No. 4.

*f* *ff*  
*Fine.* *p* *mf*  
*ritard.* *p a tempo.* *mf ritard.*  
*a tempo.* *D. C. al fine*

This musical score for No. 4 is written for piano in 6/8 time. It consists of four systems of staves. The first system begins with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The second system features a 'Fine.' marking, a piano (*p*) dynamic, and a mezzo-forte (*mf*) dynamic. The third system includes a ritardando (*ritard.*) marking, a piano (*p*) dynamic with 'a tempo.' instruction, a mezzo-forte (*mf*) dynamic, and another ritardando (*ritard.*) marking. The fourth system starts with 'a tempo.' and concludes with a 'D. C. al fine' instruction.

## No. 5. FINALE.

*p* *f*

This musical score for No. 5, 'FINALE.', is written for piano in 2/4 time. It consists of two systems of staves. The first system begins with a piano (*p*) dynamic. The second system begins with a forte (*f*) dynamic.

# WOODEN SPOON LANCIERS. CONTINUED. 81

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with beams. Bass staff contains eighth notes and chords. The key signature has one flat (B-flat).

Second system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords, marked with a piano (*p*) dynamic. Bass staff contains eighth notes and chords. The key signature has one flat (B-flat).

Third system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords. Bass staff contains eighth notes and chords. The key signature has one flat (B-flat).

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords, marked with a fortissimo (*ff*) dynamic. Bass staff contains eighth notes and chords. The key signature has one flat (B-flat).

## Promenade. No. 1.

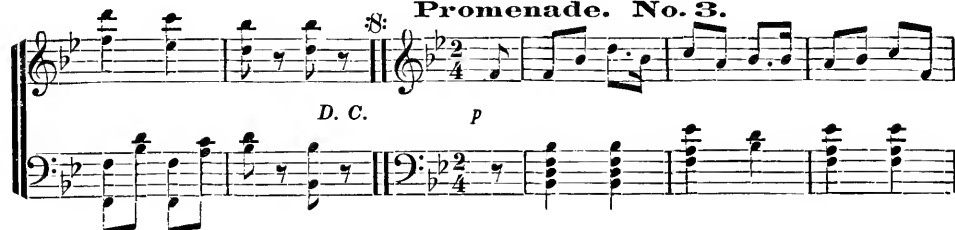
Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords, marked with a piano (*p*) dynamic. Bass staff contains eighth notes and chords. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

Sixth system of musical notation. Treble and bass staves. Treble staff contains eighth notes and chords, marked with a fortissimo (*ff*) dynamic. Bass staff contains eighth notes and chords, marked with a fortissimo (*ff*) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The system ends with a double bar line and the initials 'D. C.'.

## Promenade. No. 2.



## Promenade. No. 3.





# WOODEN SPOON LANCIERS. CONCLUDED. 83

## Promenade. No. 4.

First system of musical notation for "Promenade. No. 4." in 2/4 time, key of B-flat major. The treble staff begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation for "Promenade. No. 4." in 2/4 time, key of B-flat major. The treble staff begins with a forte (*f*) dynamic. The melody continues with eighth and quarter notes. The bass staff continues the accompaniment with chords and eighth notes.

## CODA.

Third system of musical notation for "CODA." in 2/4 time, key of B-flat major. The treble staff begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Fourth system of musical notation for "CODA." in 2/4 time, key of B-flat major. The treble staff begins with a forte (*f*) dynamic. The melody continues with eighth and quarter notes. The bass staff continues the accompaniment with chords and eighth notes.

Fifth system of musical notation for "CODA." in 2/4 time, key of B-flat major. The treble staff begins with a fortissimo (*ff*) dynamic. The melody continues with eighth and quarter notes. The bass staff continues the accompaniment with chords and eighth notes. The system concludes with the word "Fine." written above the final measure.

## BIENNIAL-JUBILEE SONG.

BY P. B. PORTER, '67.

AIR—"Gay and Happy"

- 1 Here to-day with joy unmingled,  
Round the festive board we meet,  
Comrade grasps the hand of comrade,  
Smiles of gladness each one greet.  
We have toiled and sung together  
Through these two eventful years,  
And the smiling, golden future  
Still before us bright appears.

*Chorus*—Now, merry Juniors, fill every glass,  
A bumper we'll drink to the noble  
old class,  
Sixty-seven,  
Sixty-seven,  
Sixty-seven be our song.

- 2 Many joys and many troubles,—  
Now Biennial worst and last,—  
We have known and borne together ;  
Now we bid adieu the past.  
Good bye, spunky girl, Electra,  
"God-detested thing of hate;"  
Farewell, sturdy old Prometheus,  
Buckled down by direful fate.  
*Chorus.*
- 3 To the big Athenian spouter  
We, alas, can't say adieu  
For he'll thunder *de corona*,  
When the Summer weeks are through.  
Good bye, gentle, jolly Horace,  
Good bye, little Sabine farm.  
"Noctæ cœnæque deorum,"  
Sixty-eight you now will charm.  
*Chorus.*

- 4 *De honesto et decoro*,  
O most noble Cicero,  
And of Cato and Panætius,  
We no more will hear thee blow.  
Farewell, courted, kicked Jejanus,  
Farewell, wondrous space of fish ;  
Here's to pussy old Montanus,  
Peace be with him and his dish.  
*Chorus.*

- 5 Vals, learned Doctor Whately,  
Still lay on your slander thick—  
Only pile it on quite stoutly,  
And be sure that some will stick.  
Go to grass, infernal Conics,  
Litres, metres, ares and steres ;  
Must we part, dear Anna Lytics?  
Father Day, behold our tears.  
*Chorus.*

- 6 Buried be whate'er of sorrow,  
Or of wrong the past has seen ;  
Fut. oh, let its joys and pleasures  
In our memories e'er be green.  
Turn we to the opening future,  
Bright its visions now loom up ;  
Wooden spoons and ivy plantings—  
Who will try the silver cup?  
*Chorus.*

## PARTING SONG.

BY FRANK H. HOUSTON, '59.

AIR—"Happy are we to-night, boys."

- 1 Strike up, strike up the song, boys,  
In unity of heart,  
With joy we meet to-day, boys,  
In sorrow we must part.  
We gladly cease from constant toil,  
The years of bondage fled ;  
Yet weep to leave the fostering soil  
To which our feet are wed.  
*Chorus*—Joyful and sad to-day, boys,  
Sad and joyful are we ;  
We cast our chains away, boys,  
And weep that we are free.
- 2 No more that Matin bell, boys,  
Shall break our fondest dreams,  
While long upon the spell, boys,  
Shall wait the chiding beams ;  
But when we run life's sturdy race,  
That calls for "main and might,"  
We shall not have each other's face  
To make our burdens light.

*Chorus*—Joyful and sad to-day, boys, &c.

- 3 Now fill the Pipe of Peace, boys,  
And let the smoke-rings fly,  
To crown the brow with wreathes, boys,  
And drape the classic sky.  
Our College-days are lit around  
With sun-set-amber glow—  
Soon must these golden arrows bound  
Forever from the bow.

*Chorus*—Joyful and sad to-day, boys,  
Sad and joyful are we ;  
We cast our chains away, boys,  
And weep that we are free.

## SONG OF THE SILVER-CUP.

CLASS OF '55.

AIR—" *Benny Havens, O!*"

- 1 Come join together, classmates, a little song  
we'll sing,  
About the changes of three years, while  
Time's been on the wing,  
Of how we once were boys, and though we  
now are reckoned men,  
Despite the years and growth of cares, we  
all are boys again.

We all are boys again, &amp;c.

- 2 And though we may have been rough shod,  
since last we parted here,  
Although through tangled ways our path  
we may have had to clear,  
And though we may have sober grown, since  
College boys we came,  
Yet looking round us, we are sure our  
hearts are just the same.

Our hearts are just the same, &amp;c.

- 3 There's dignity and stateliness about each  
married man,  
A sort of "I'm above you," air, "Do like-  
wise when you can."—  
And some in a paternal way, when asked  
what they have done,  
Will look a trifle wise, and then present  
the little one—

Present the little one, &amp;c.

- 4 There are Cœlibes among us too,—all growl-  
ing at the girls,  
Who savage say that every one should  
hang in her own curls,  
And others of a milder mood, who'd never  
like them be,  
Are glad to-morrow they can change their  
Bachelor's degree!

Their Bachelor's degree, &amp;c.

- 5 But Bachelors and Benedicks, all think alike  
to-night,  
We come, a class to greet "our boy," to  
see him started right,  
Let Livy, Balbus, and Jim Dwight, far back  
in memory fall,  
Because a little Roman's here, the noblest  
of them all!

The noblest of them all, &amp;c.

- 6 And as we bid the lad "God-speed," and  
give to him the cup,  
We wish him never to creep down, but  
always to climb up;

And as we watch our god-son's course, old  
scenes spring up alive,  
And once again we live and act, mere  
boys of Fifty-five!  
Mere boys of Fifty-five!

- 7 Then let us join each brother's hand, let's  
pledge one beaker brimmed,  
To the glad brightness of that past whose  
lustre is not dimmed,  
And as our thoughts will cluster round each  
old familiar scene,  
We'll live again the dear old time and keep  
its memories green—  
And keep its memories green, &c.

## BIENNIAL JUBILEE SONG.

BY F. B. DEXTER, '61.

AIR—" *Auld Lang Syne.*"

- 1 While down the stream of life we float,  
In careless youthful hours,  
Off on the beach we moor our boat,  
And pluck the opening flowers.  
So here in harbor, free from care,  
Where storms are past, have we  
Rejoiced the pipe of peace to share,  
In joyful jubilee.
- 2 As swift as dreams of morning flit,  
Two years have told their tale,  
Since we the fires of friendship lit  
In "classic shades" of Yale:  
To-day we've not forgot their claim,  
But with devotion true,  
At friendship's altar fed the flame,  
And plighted love anew.
- 3 A love whose tie shall reach beyond  
The parting now begun,  
To seal in after years the bond  
Of Yale and Sixty-one!  
And in our hearts shall linger long,  
No less serenely shine,  
When college days we count among  
The days of "auld lang syne."
- 4 Then closely clasp the parting hand,  
And warmly say good-bye,  
While we by death unsevered stand,  
And hopes are beating high;  
And as we launch our boats once more  
To breast the swelling sea,  
We'll treasure up in memory's store  
This day of Jubilee!

## BIENNIAL JUBILEE SONG.

BY CHAS. H. OWEN, '60.

AIR—"Nelly Bly."

- 1 Sophs were groaning  
And condoling  
Round Alumni Hall,  
Tutors thundered  
"No 'Old Hundred'  
Should be sung at all."  
But a hundred  
Voices muttered  
Darkly round the door;  
Sad the moan  
And deep the groan,  
"Biennials are a bore."
- 2 They searched our pockets,  
Watches, lockets,  
When we all came in;  
They watched us, too,  
The morning through,  
As though *we* meant "to skin."  
But they didn't  
Think a minute  
Of the water jug;  
We could keep  
A pony leaf,  
In the bottom of the mug.
- 3 Ladies pretty  
Showed up pity  
In Biennial;  
But the tutors,  
*Gallant* tutors  
Drove them from the hall;  
Then a hundred  
Tables thundered  
Banged about the floor,  
Sad the moan  
And deep the groan,  
"Biennials are a bore!"
- 4 Tutor spies  
Shut their eyes  
When they go to sleep,  
Then how spry  
The "equuli"  
When there's none to peek.  
Oh Tutors!  
Sleepy Tutors!  
Lots of pony leaves  
Rolled up tight,  
Out of sight,  
Carried in our sleeves!

- 5 Now we're Junes,  
Jolly Junes,  
Biennial is done,  
Nothing now  
The whole year thro'  
But jollity and fun.  
Sophomore!  
Bow before  
Our magnificence!  
Freshman brat!  
Take off your hat—  
No impertinence!
- 

## BIENNIAL-JUBILEE SONG.

BY J. H. TWICHELL, '59.

AIR—"Happy are we to-night Boys!"

- 1 Jovial the song we raise, boys!  
Jovial, jovial the song—  
Greeting those happier days, boys!  
For which no more we long.  
A glad farewell to weary toil,  
Rings forth our joyous shout:  
A merry welcome hails the hour,  
With mirth and wassail bout.  
  
*Chorus*—Jolly are we to-day, boys!  
Jolly, jolly are we;  
For care hath flown away, boys!  
And Fifty-nine is free.
- 2 Sophs no longer are we, boys!  
Sophs no longer our name:  
Voices of Jubilee, boys!  
Our Junior days proclaim,  
But golden memories, cherished dear,  
Around our hearts entwine;  
For happy, genial were the hours  
Of Sophomore Fifty-nine. *Chorus.*
- 3 Quickly the years will fly, boys!  
Quickly, quickly the years—  
Ere long a sad good-bye, boys!  
To all that Yale endears.  
The tear and sigh too soon will fall,  
And disappointment chill;  
But let our band be festive now,  
And brimming goblets fill. *Chorus.*
- 4 Fill up! Fill up! to Yale, boys!  
Fill up! to Fifty-nine,  
Our Junior freedom hail, boys!  
Fill high the sparkling wine!  
On Alma Mater's noble brow,  
Long may her laurels rest;  
And long may "Yale" a watch-word be,  
To thrill the student breast. *Chorus.*

BIENNIAL-JUBILEE SONG.

BY B. K. PHELPS, '53.

AIR—"Sparkling and Bright"

- 1 Happy and gay are our hearts to-day,  
And our footsteps fall full lightly;  
For Biennial bore is now no more,  
And Junior hopes shine brightly.  
The loud prolong the joyous song,  
In a hearty swelling chorus—  
For the sunlight clear of our Junior  
year  
Is beaming bright before us.
- 2 How much helped us the *equulus*,  
That we brought in our pockets slyly;  
While with jealous care we escaped the stare  
Of the tutor's gaze so wily.
- 3 See the downcast air, and the blank despair,  
That sits on each Soph'more feature,  
As his bleared eyes gleam o'er that horrid  
scheme!  
He's sure a wretched creature.
- 4 Yet there still remains, in all his pains,  
One drop of consolation;—  
He heeds not the knell of the morning bell,  
That wakes the College nation.
- 5 The Rubicon passed, we look back at last  
O'er our two years thronged with pleasures,—  
Yet a tear will fall as we pace the hall  
Where mem'ry hoards her treasures.
- 6 But the days to come in our College home,  
Are full of joy and glory,  
And FIFTY-THREE for aye shall be  
The theme of many a story.
- 7 Then three loud cheers for the pleasant  
years  
That await us still in College,  
And *nine* for the Class which none may  
surpass  
For freedom fun or knowledge.

BROTHERS IN UNITY—RE-UNION  
SONG.

BY JOHN. M. HOLMES, '63.

AIR—"Sparkling and Bright."

- 1 Mingle we here, old Brothers dear,  
The true—the happy hearted,  
To dream of the prime of that student time,  
When we were yet unparted.
- Chorus*— { Then, Brothers, shout the chorus  
out,  
*Bis.* { In glad and grateful greeting,  
As we used to do when the bright  
hours flew,  
And we heeded not their fleeting.
- 2 Richer than gold are those memories old,  
That thrill our souls with pleasure,  
For rust nor stealth can waste the wealth  
Of love's eternal treasure.
- Chorus*—*Bis.*
- 3 A nod and a smile for a little while,  
As friends we give to others,  
But the quivering lip and the good old grip,  
Proclaim that we are BROTHERS.
- Chorus*—*Bis.*
- 4 Full many a name well known to fame,  
Were Brothers here before us,  
And the old blue flag which our fathers had,  
Still floats in triumph o'er us.
- Chorus*—*Bis.*
- 5 Now side by side, in joy and pride,  
As Brothers tried and truthful,  
Around the shrine of "auld lang syne,"  
Once more let all be youthful.
- Chorus*—*Bis.*
- 6 And when life's ray shall fade away,  
To evening's gentle warning,  
'Twill still point back on manhood's track,  
To a spot where all was morning.
- Chorus*—*Bis.*

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Fifth Volume.—July, 1867.

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